

Send Economy Plans To Your Chiefs—They Want 'em!

"7-5-11"  
It's ALL This  
Week!

# Publix Opinion

The Official Voice of Publix

"7-5-11"  
It's ALL This  
Week!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of July 4th, 1930

No. 43

## SALES EFFORT WINS PRAISE

### '7-5-11' STARTS PROFIT RUSH IN PUBLIX

Not a single objection, out of 1600 theatres, to the "7-5-11" profit campaign was received at the Home Office, according to David J. Chatkin, who declared that the entire circuit is working with feverish activity to make the week of July 5-11 the greatest profit peak in Publix history.

As you read this, you doubtless are on the first day of your "7-5-11" campaign to get a big week of profit, and simultaneously launch the list of your new-season attractions. You will be encouraged therefore, to get this message from Mr. Chatkin, who relays to you the information he has received from all of the Divisional Directors.

#### No Objections

"Out of 1600 theatres, we expected to get a few notifications that it would be impossible to comply with the letter and spirit of the '7-5-11' campaign," Mr. Chatkin told Publix Opinion. "However, up to this moment, we have not heard a single objection. On the other hand, Division Directors who canvassed their zones to find which theatres would need exceptional help, report to me that every theatre staff immediately took the cue from Mr. Katz, as published in our newspaper two weeks ago, and jumped into it with vigor."

#### Careful Planning

Everybody's campaign has been under way for at least fourteen days. Also it seems that no campaign is being considered as such, unless it starts out with nearly 200 "Things To Do," which should result in a big affair even if only 25 per cent of the things attempted are consummated.

"I look for even greater profit during the week of July 5-11, than does Mr. Katz. We have all of the enthusiasm of the Second Quarter Drive that could not be capitalized because of the economic depression of last spring. That enthusiasm is now being fired with machine-gun rapidity, at everything that looks as if it can aid the "7-5-11" drive."

### DON'T CONTRACT!

Don't obligate your theatre to a contract of any nature whatsoever without first having submitted it to the proper home office department for examination and approval.

Instructions to this effect have been issued and emphasized repeatedly in the past. Despite this fact, instances of unwarranted and unwise contracts come to light every week—interfering with and disrupting the course of normal theatre operations, and embarrassing our Legal Department.

So—once again,—

Don't sign a contract, for anything, not even for your daily newspaper advertising space, without first submitting it to the home office department in charge.

You and your theatre will be gainers through your strict adherence to this rule.

D. J. CHATKIN.

### BETTER AVERAGE RESULTS IS AIM OF PUBLIX, SAYS MR. KATZ

District Managers are a tremendously important factor in the successful operation of Publix theatres, a group of these executives were told by President Sam Katz during the third district managers' session in the Home Office.

### ECONOMY HUNT ORDERED FOR ALL PUBLIX

With the expansion program of Publix almost completed, during which time the activities of the circuit have been developed and in some few cases, over abundantly Mr. Katz today orders an immediate survey of all company theatres and activities by the man in charge, with a view of eliminating expenditures that can safely be dispensed with.

"I expect every theatre manager to write a letter after he has studied the matter for a week or more, and list all the items of expenditure that can be eliminated. This letter he will forward to his department chief, and in turn, all department heads will forward their recommendations to me."

"The circuit has purposely been operating with an elasticity that company expansion demanded. Now that this expansion is almost completed, or will be carried on in less phenomenal manner, it is time to take up the slack so that each operation may show off to its best advantage."

"I don't want any panicky 'efficiency drives' or senseless cutting of overhead that will

(Continued on Page Three)

"Division directors and division managers face the same problems that confront Home Office executives, the difficulty of supervising the activities of so many theatres that they are unable to concentrate upon details of operation," Mr. Katz said.

"It is up to the district managers to intimately and directly pound details of the business in separate theatres. You men have so few theatres under your control that you can find time to devote exclusive attention to each of them."

"You must make a careful appraisal of the manpower under you. Analyze the weaknesses of each of your managers and make an effort to correct them. Break down the qualities of the ideal,"

(Continued on Page Three)

### CHATKIN SOLE AUTHORITY TO CHANGE PRICE

It's easy to CUT a price, but it's almost impossible to RAISE IT AGAIN. Therefore, think hard and long before you recommend it to your chief.

In NO case, is any established price to be cut, balcony or otherwise, or by any indirect device, UNLESS you have SPECIFIC WRITTEN PERMISSION from D. J. CHATKIN.

### BOTSFORD TOUR REVEALS EXCELLENT SHOWMANSHIP

Confronted with vigorous, creative and alert showmanship wherever he went during his extensive circuit tour, A. M. Botsford, General Director of Advertising and Publicity, paid a tribute to Publix merchandising effort all along the line.

Mr. Botsford returned yesterday from a four weeks inspection tour of the midwest, coast, and southern cities, where he made a survey of merchandising methods.

The cities he visited, included: Denver, Cheyenne, Ogden, Salt Lake, Boise, Portland, Seattle, San Francisco, Los Angeles, San Antonio, Dallas, Ft. Worth, Houston, Galveston and New Orleans.

"In every city I found that Publix has the highest type of personnel directing and carrying forward the selling effort. I searched for faults, but I am mighty pleased to be able to say that I could find few. The work that is being accomplished by the advertising and selling forces, is intelligent and vigorous. I am filled with pride at being connected with such an organization."

"Instead of finding things that could afford major criticism, I saw, quite to the contrary, a great many individual cases of fine showmanship and creative, alert and vigorous effort. Publix manpower is free of Rollo-boy-ism, and it is also free from rough-neck, carnival-lot methods and spirit. I found business-like men who have studied the problems of their business, and apply commonplace methods to their every-day work. Ingenuity and resourcefulness is present in Publix merchandising personnel thruout most of the cities where I visited."

### NEW FORM

During the third district managers' session at the Home Office, T. X. Jones of the accounting department stated that a new managers' weekly theatre report form is in preparation. The new form contains all the information carried on the form now in use, with a few minor changes and a slight rearrangement of the set-up. It is to be put in use everywhere beginning the week of July 5th.

### OCHS CALLS BYRD FILM A MARVEL

"The Byrd film," declared Adolph Ochs, veteran publisher of the New York Times, at a reception tendered to Rear Admiral Byrd by Paramount Publix, "is the most extraordinary thing presented to civilization. Wonder at it, praise for it, goes beyond powers of expression. The thrill that I felt, that every theatre-goer must feel as he finds himself sitting above the South Pole is one of the rare, precious things in life. I do not see how it is ever possible to have a picture that will surpass it."

The reception tendered to honor  
(Continued on page Two)

### GOOD TASTE IS ESSENTIAL IN LIVE LOBBIES

"In our zeal to successfully employ live lobbies," declared Mr. Sam Katz, "we are unwittingly exposing ourselves to the danger of going too far from the established standards of good taste. While I have feared the circus-ing of lobby entertainment, I am certain that there is a point of safety which can be established for the guidance of every showman."

Specifically, Mr. Katz questioned the advisability of using such stunts as the distribution of near beer over a bar when the country is still dry, freak shows with the attendant distaste always experienced in the presence of deformity, and billiard exhibitions tending to attract an undesirable element and to antagonize the more conservative members of the audience, and incidentally, the most influential.

"I realize," declared Mr. Katz,  
(Continued on page Two)

In Our Next Issue!! Chicago-Detroit Convention News!!

The ace-showmen of the biggest towns in the middle-west! HOW they do it! WHAT they do! You'll get a lot of information and ideas! Watch for it!



## J. J. RUBENS STAMPEDES HIS DIVISION INTO "7-5-11" ACTIVITY

Instantly falling in step with the immediate action called for by Mr. Katz' "7-5-11" profit alarm signal, Division Director Jules J. Rubens sent out a dynamic broadside to all division, district and city managers in Illinois and Indiana. This stirring yet practical appeal is sure to elicit the kind of ticket-selling activity which will pay Mr. Katz the greatest compliment a Publix showman can offer him—the one that speaks through his box-office.

"In times like these," said Mr. Rubens, "every possible ounce of loyalty, effort and ability is required from all of us. The Home Office problems in New York greatly exceed any that we have or can imagine. We must not and can not be content to merely go along in the face of present conditions, exerting only the usual amount of energy and thought necessary in the past to conduct our business."

"Present conditions demand heroic efforts! This is an opportune time to show what we are made of. We are swimming against the tide, not with it, now. Therefore, we must strengthen ourselves for the task—not by building up our muscles, but our facilities for thinking. No longer can we wait for problems to be worked out as they come upon us. We must think in advance—we must conceive and create beforehand."

**THINK!**  
It is a small word, but means much, and if we will but make the proper use of it, we can lick the situation that confronts us.

"THINK ahead of the construction of each and every program.

"THINK exploitation and advertising ideas at least a week before you play the picture.

"THINK about the physical condition of your theatre a few minutes every day—not once in a while.

"THINK right now what can be done to make your house more appealing to your public during this hot weather. Hanging baskets, ferns, and flowers have been promoted by many of the managers, gratis, in their towns. Green and blue lights give a cooling appearance. Make every wall or ceiling fan, exhaust or blower, count.

"THINK of novel stunts that will increase your children's business, thereby helping to promote the adult attendance.

"THINK of the proper house to house distribution of heralds, especially in the adjacent towns.

"THINK of inexpensive, yet very effective window tie-ups you can make with your merchants.

"THINK of your sound and projection and what you can do to improve it without the help of the Maintenance Department.

"THINK of sensible economies which may be effected in your operation.

"THINK clearly and systematically!

"THINK one problem out at a time!

"Set aside this 'THINKING Time' each day and utilize it for this purpose only. Nothing is more important.

"Now, let us think about our third quarter's business. We have had three different drives during the past three months—the Pageant of Progress, Spring Jubilee, and Lucky June. All of these drives have had a stimulating effect on our business.

### Must Change Attack

"However, we must now change our mode of attack. We are entering into a period of new and better product, and the right time to stage a great revival. By now your patrons are pretty well fed up on outdoor recreation. The American public must have diversion. This is the psychological time to re-sell your theatre. We must create new interest in our entertainment.

"Therefore, let us get across the idea of Mr. Katz—that we are

## OCHS CALLS BYRD FILM A MARVEL

(Continued from Page One)

the members of the Antarctic expedition had among its distinguished guests Mr. Adolph Zukor, Mr. Sam Katz, George Akerson, President Hoover's representative Mayor Walker of New York, Mr. Ochs, and the Times' editor, Dr. Finley, Floyd Gibbons and executives of Paramount Publix.

Byrd, himself, in his address of appreciation, declared that he was astonished at the accuracy of the film. He paid particular tribute to Emanuel Cohen, head of the Paramount Newsreel, and to Rucker and Vander Veer, the camera men who accompanied him.

starting on a new year of finer pictures and entertainment. Start immediately carrying the following line in all your newspaper advertisements:

"New Show Year Starts July 7th" followed by some institutional copy, such as:

"Starting with this date America's foremost motion picture producers are releasing the finest array of picture entertainment the theatre has ever known. Neither time, thought, nor expense has been spared to provide for your entertainment.

Such pictures as  
**THE SPOILERS**, with Gary Cooper

**ANYBODY'S WAR**, with Moran and Mack

**FEET FIRST**, with Harold Lloyd

**ANIMAL CRACKERS**, with the Marx Brothers

**FOLLOW THRU**, with Nancy Carroll and Buddy Rogers

**THE LITTLE CAFE**, with Maurice Chevalier

**MANSLAUGHTER**, with Claudette Colbert and Frederic March

**FIGHTING CARAVANS**, with Gary Cooper and Ernest Torrence

**TOM SAWYER**, with Jackie Coogan

**SCARAB MURDER CASE**, with William Powell

**THE RIGHT TO LOVE**, with Ruth Chatterton

**KID BOOTS**, with Jack Oakie

are only a few of the outstanding pictures of the New Show Year.

Tremendous strides have been made in the forthcoming productions, with improved methods of recording, lighting and direction.

You will want to see every one of these pictures of the New Show Year.

etc."

"Starting July 7th, you will also use the catch-line, 'Happy Show Year.'

"You will shortly receive a manual from Miss Woods, with additional suggestions for institutional copy. I am having her prepare special mats, trailers, paper, heralds, thumb cuts, and other material, for the New Show Year.

Watch Programs Carefully

"When you receive this, it will be only the start of the revival. It will then be necessary for you to scrutinize each and every program carefully, giving ample thought to its construction. Thought should be given to the advertising and exploitation of each and every feature and your short subjects, including your news and novelty reels.

"Do not make the mistake of advertising every picture as being the best and the greatest. Pick out the pictures with 'possibilities' and go after the business, whether the picture is classified as an outstanding one, or an ordinary one.

## Manslaughter!

A deeply moved and enthused preview audience last night proved beyond doubt that "Manslaughter" is not only an outstanding picture but a sensational one. We all expected a truly big picture and we have it. Claudette Colbert and Frederic March give positively superb performances in leading roles, and the finely balanced supporting cast turned in uniformly good work. George Abbott deserves great credit for both his screen play and his direction, which is dignified, honest and sincere, and yet includes every one of the sensational showmanship angles of the story. Title is one which lends itself to high powered, attention-grabbing, seat-selling exploitation, and if this is placed behind the picture it should roll up grosses enough to place it among the really big money getters of the year.

ARCH REEVE

## GOOD TASTE IS ESSENTIAL IN LIVE LOBBIES

(Continued from Page One)

"that the entertainment I have mentioned may in each case have been so managed that the evils I see in a general way did not occur. Yet there is always the danger that when these stunts are copied in different situations the opposite will be true, and it is this that I wish to forestall.

"I want those showmen who have any ideas on the subject to send them to Publix Opinion, so that the question will be ironed out in an open forum. Each division director has been asked to explain the situation as reflected in his operation, and, when their views are available, they will be published in Publix Opinion for the guidance of district managers and theatre managers throughout the circuit.

"The responsibility and judgment of each manager is never more patent than in this case. We cannot afford to have the policy of years, and the investment of millions, endangered by vulgar demonstrations, and distasteful displays."

### Health Commissioner

#### Praises Cooling Plant

"Publix Detroit theatres," says Art Schmidt, of the Publix-Kunsky advertising department, "as part of their summer cool theatre campaign, enlisted the aid of the city health commissioner, who made a talking trailer on the healthful advantages of properly cooled theatres."

The health official, in his lecture, placed Publix Detroit theatres as pioneers in the operation of properly ventilated centers. During his talk, shots of the cooling apparatus, showing its method of operation were cut in with the commissioner's voice.

## DO THIS TODAY!

Bound Volume of Publix Opinion issues from Nov. 8, 1929, to June 13, 1930, now in preparation, contains a comprehensive Merchandising, Policy and Operating Index which lists EVERY OUTSTANDING EXAMPLE OF PUBLIX SHOWMANSHIP recounted in Publix Opinion from the time of its inception.

Since but a limited number of these bound volumes will be issued, Your Editor has arranged to make it possible for individual managers to make their back files of Publix Opinion equally useful by having them bound LOCALLY with index inserts.

Copies of this comprehensive index for insertion in locally bound volumes of past issues will be furnished to managers whose requests reach Publix Opinion NOT LATER THAN JULY 15TH. If you have complete files of Publix Opinion which you wish to have your local record binder make up in handy, accessible form, with an index to make them doubly valuable, SEND IN YOUR REQUEST FOR AN INDEX INSERT TODAY!

## CAMPAIGNS MUST CONFORM WITH ESTABLISHED POLICIES

Special campaigns instituted from time to time in Publix must in all instances be carried out in strict accordance with Publix policies, declares Mr. David J. Chatkin in commenting on circuit activity in connection with Mr. Katz' statement in

Publix Opinion on the importance of getting children back into our theatres.

"With but one exception," stated Mr. Chatkin, "campaigns all over the circuit for child patronage have been eminently satisfactory."

"However, one case has come to my attention in which an over-enthusiastic manager pulled a stunt for which he expected congratulations, and for which he really deserves the censure he received from home office executives."

"This manager was severely censured because his activity was completely at variance with established Publix policy."

I hope that it will never again be necessary to state the fact that when a special campaign is ordered, Publix managers are expected to have enough discretion to avoid violating known policy in furtherance of that campaign. I do not think it should be necessary to constantly enumerate the things that managers must NOT do in connection with any given campaign.

"This is particularly true of price-cutting, which Publix will not sanction under any circumstances whatsoever without specific orders from the home office. The manager to whom I refer was guilty of this practice in his attempt to stimulate child patronage, in spite of the fact that Mr. Katz, Mr. Dembow and myself have repeatedly stated in Publix Opinion that Publix will not tolerate any policy other than that of maintaining a fair, established price of admission to all of our theatres."

"By distributing tickets printed to the effect that the ticket and 5c would admit a child to a certain performance, this manager succeeded in filling his theatre with children. In so doing he has done his campaign for child patronage almost irreparable damage. Instead of activity intended to inculcate in those children the habit of attending his theatre, by cutting prices he has established in the minds of those children, and of their parents, the idea that it may be worth while to wait for another 'bargain' show before attending."

"More price cutting will not be tolerated, and that manager is left with the problem of surmounting the obstacle which his own indifference to established Publix policy has created."

### Previews in South Net Space on "Journey's End"

Previews of "Journey's End" in Macon and Birmingham resulted in excellent editorials on the picture in the Macon Telegraph and Birmingham Age-Herald, both extremely conservative papers.

City Manager Monty Salmon, in Macon, arranged for a National Guard regiment to parade to his theatre on the picture's opening night, which happened to be regular drill night.

### FLOWER TIE-UP

A three-quarter page ad, paid for by local florists, announced a display of flowers in the lobby of the Tivoli, Chicago, one week prior to Mother's Day. Current attraction was prominently featured. John Joseph of the Publix B&K publicity staff and G. L. Brandt, manager of the theatre effected the tie-up.

### "MYSTERY" CAR

"Mystery" car, with black muslin-covered windows so that no one could see inside, and which created the impression that no one could see out, ballyhooed "The Benson Murder Case" for Manager Mitchell Conery of the Lyric, Mobile, Ala.

## 2ND VOLUME OF PUBLIX OPINION READY

The second bound volume of Publix Opinion, considered by company executives to be one of the greatest practical aids to showmanship ever devised, will be off the press within the week.

Immediate distribution will be effected through division directors and department heads only. Requests must be made directly to them and should be made at once. They in turn will present orders according to their needs to Publix Opinion.

A feature of the volume will be a detailed index comprehensively covering the contents of every issue of Publix Opinion from April 24, 1927, to June 13, 1930. Index will cover merchandising, policy, and operating information.

The first bound volume proved itself so available an idea-aid and a stimulus for jaded minds, that every effort was made to make the second even more valuable. Realizing the future value of material appearing in weekly issues of Publix Opinion, the editors immediately began to appraise all material submitted to them with an eye to permanency. Result is a collection of campaigns, merchandising stunts, company history, policy and personalities unlike anything else in the history of showbusiness.

"In placing these two books in your departmental custody," declares the foreword to the second volume, "your company has made a considerable investment in order to make valuable information and successful experience accessible to you in the easiest possible form. It has done so, despite the fact that careless or improper use of this volume might easily be destructive to your company by furnishing valuable information and ammunition to your local opposition, should it fall into their hands. For this reason you are being personally charged with the custody of this volume."

To make sure that no copy leaves the possession of the company, each volume will be numbered and recorded. Persons leaving the employ of the company, or transferred to another post, will turn the volume over to their successor.

### FULL WEEK POLICY

Ritz Theatre, Macon, Ga., now operating on full-week basis, with changes Monday, Wednesday and Friday.



# SHOWMEN EXPLOIT TOWN'S RESOURCES FOR BIG PROFIT

Following the directions of Mr. Katz in a former issue of Publix Opinion relative to the complete exploitation of every source of box-office revenue in a Publix community, Publix showmen throughout the circuit have hopped on the idea with a will to the evident benefit of their respective theatres.

One of the means suggested at the time was the tie-up with representative local industries whereby newsreel shots of the company's activities are taken and shown at the theatre for the obvious local interest attached to the showing and also because of the excellent exploitation angles resulting from the tie-up. It was also suggested to sell local industries group tickets for the theatre. Two splendid examples of these types of box-office activity have recently come to the attention of Publix Opinion. One of these, sent in by Division Director E. R. Ruben, was effected by Donald Chambers, District Advertising Manager in that division. The other is from Division Director Walter Immerman's Detroit division, engineered by Fred Roche, of the advertising department of Publix Detroit Theatres.

Go over these two campaigns carefully with pad and pencil. Certainly, the facilities of your town are such as to make possible a duplication or, at least an adaptation of them. In following the footsteps of these two showmen, you will not only be utilizing a heretofore untouched field of possible revenue but will be following the specific directions of Messrs. Katz, Dembow, Chatkin, Botsford and other Home Office executives.

In Mr. Ruben's division, the campaign was called "Know Your City," the principle of which was to sell the leading merchants or industries in town the idea of taking motion pictures of their institutions and personnel and running them a definite length of time in the local theatre. Every possible advertising and publicity angle is tied in with each separate merchant as is noted in the Creamery Campaign for the first week in Sioux Falls.

The creamery placed a number of good sized ads in the newspapers without expense to the theatre.

Every matinee from one to four they served ice cream to the ladies on the mezzanine floor. On Tuesday afternoon they gave balloons to the children coming to the theatre. Thursday afternoon they gave model airplanes, valued at about 50c. each, to the children. Saturday matinee, all children received Eskimo Pies and buttons making them members of the "Eskimo Pie Club." Every confectionery store in town was billed

with streamers.

Twelve thousand hangers were placed on milk bottles in advance. Three thousand heralds were included in packages of butter. Five thousand circulars were distributed on the streets.

All the creamery delivery wagons carried banners. The creamery sent out 350 pair of tickets to the theatre and redeemed those turned in at the box office at regular prices. This was all at the expense of the creamery, and the printed matter described above carried advertising for the theatre and its programs.

## Business Improved

Business during the week, especially matinee business, showed a marked improvement. The second week, featuring the daily newspaper and leading fur store, is considered to be the strongest tieup that can be made at any time. The newspaper is giving special stories and editorials throughout the entire week, in addition to three ads, size 4 col. by 12 inches, plus a front page box run daily for five days.

The fur store is giving daily publicity, a special style exhibit of fur coats on living models on the mezzanine floor every matinee from one to four, a high class lobby display and a \$100 fur choker to be given away at the theatre Saturday night by a drawing of coupons. Five thousand deluxe pamphlets to be mailed to customers. Five hundred theatre tickets, paid for by the store, mailed to customers, plus 128 inches of newspaper space.

"These campaigns can run as long as local tieups can be made," declares Mr. Ruben. "In addition to the tremendous box office benefit to the theatre, it obtains a local benefit that can be secured in no better way. This 'Know Your City Campaign' is being tried only in Sioux City, but we expect to include every one of our towns next year."

## Block Ticket Idea

The block ticket sales idea, as effected in Detroit by Fred Roche is explained as follows:

The problems of getting public utilities and large factories to purchase large blocks of tickets at regular intervals for their employees, has long occupied the attention of the advertising and publicity department of the Publix-Kunsky Theatres of Detroit. On several occasions the world premieres of big pictures, including "Rio Rita" have served as a means of selling out the entire house to some large industrial concern.

One of the largest employers of labor in the auto city is the Bur-

## Byrd-Film Lure Spreads!

The following telegram was sent by Chief Scout Executive James E. West to every council in the country. The theatre manager who doesn't immediately contact his local Boy Scout Troop and make arrangements to have the boys come in a group at REGULAR PRICES as well as use the excellent exploitation facilities offered by this organization should make an appointment at once with an alienist to have his head examined.

It is my sincere hope that every Boy Scout and Scout Leader in your Council will have an opportunity to see the marvelous motion picture of the Byrd Antarctic Expedition "With Byrd at the South Pole." The picture thoroughly represents aspects of adventure of achievement and of fine character for which the Scouting program stands. We are interested in this film not only on account of the Byrd Expedition and the fact that Scout Paul Siple was a member of the party but because it is an example of the better type of pictures we hope in time to see presented everywhere and further because we understand the net proceeds will help finance this scientific enterprise. We hope that the manager of your local theatre where it is to be shown will develop some special plan with your local cooperation to give all Scouts an opportunity to see it. Further within the limits of our Constitution and By-Laws I recommend fullest cooperation to add to the success of the presentation of this picture. Paramount Company has requested local managers to confer with you.

JAMES E. WEST, Chief Scout Executive.

## ECONOMY HUNT MR. KATZ SEES ORDERED FOR ALL PUBLIX GOOD AVERAGE AS PUBLIX AIM

(Continued from Page One)

deprive an operation of its maximum expectations, but I do believe that everyone in the company can see many savings of which we should avail ourselves.

"The matter of routing 'fronts' and posters, after they have served their purpose in key cities and first-run theatres, so that they will be available to theatres in nearby neighborhoods or towns, will mean a vast money saving to the company. I expect our neighborhood theatres, and our small town operations to immediately contact their key-center theatres, and arrange to get and use this salvage material, and if possible, pass it on again. If we can salvage 20 per cent of our poster-art material, it means a vast annual saving to add to the company's annual net profits. Doubtless there are other similar opportunities that should be followed up."

roughs Adding Machine Company, which annually holds a big convention of its field forces. This year, the Burroughs people, desiring that all their delegates be given every inducement and opportunity to attend the best pictures in town, have arranged, through the advertising and publicity department of Publix-Kunsky, for tickets to be accepted at any of the seven downtown de luxe houses. These tickets were distributed to the delegates, assuring them of free admittance.

By this arrangement, every ticket was paid for at regular box office prices. The Burroughs company paid for printing the tickets. Upon presentation of this ticket at the box office of any of the seven houses, the delegate received in return a regular admittance ticket. The special tickets were then collected and were paid for by the Burroughs company at the regular rates.

Going still further the advertising and publicity department has arranged a regular weekly ticket distribution with the Detroit Street Railway. The company uses these tickets as "safety prizes," giving them to the bus drivers, car motormen, conductors, etc., whose record for safety each month is highest. The special tickets are exchanged at the box office for regular tickets, and at the end of each month the railway company pays for the special tickets handed in at the box office at the regular rate. The time of presentation is recorded on each special ticket, and this ticket is charged according to matinee or evening prices.

(Continued from Page One)

well rounded showman and apply this pattern to each man working for you.

"Every time you raise average manpower efficiency one or two per cent you have made a definite contribution to net results."

Mr. Katz said that the average young man coming out of the managers' training school is well equipped for his place in the organization, providing that he is analyzed at once by his district manager to determine which portions of his theoretical training he can most competently apply.

"Concentrate your efforts upon raising average results slightly but steadily and consistently. I don't get excited over a sensational showing in a single town, nor over just as terrible a drop in another. I don't do much worrying over such isolated instances after I go home at night. It is better average results for which we are striving."

"If our average showing for one quarter is 65 or 70 per cent of maximum, and we can increase that average one or two points the following quarter, then raise it one or two additional points in the next period, we are accumulating consistent profits which justify our large investment. And we are strengthening ourselves for expansion which means greater future opportunity for all concerned."

"Your visit to the Home Office will establish a reciprocal appreciation with department executives here which could be obtained in no other way. You will find the human side of your relationship with Home Office men more emphasized in the future as a result of this intimate, though brief, contact."

"I believe that you will develop an increased respect for the problems of the Home Office and certainly we will gain a better appreciation of the problems confronting all of you in the field."

## GOLF CONTEST

Matt Press, manager of the Saenger Theatre, Hope, Arkansas, has evolved a stunt to keep former theatre patronage from continually participating at the local miniature golf course, in the form of a "Saenger Handicap."

Golf course management paid for one-half cost of printing score card heralds and other half was borne by local merchant for ad on back page. For those golfers scoring below a stipulated amount, guest tickets were issued for performances between hours of 5 and 6:30 P. M. on week days.

## SUMMER MUSIC FOR RADIO HOUR

Programs of light, tuneful dance music, especially designed to fit in with the vacation season will be introduced on the Paramount Publix hour next Saturday night (July 5) and will continue throughout the summer. The programs will be broadcast as usual from station WABC, New York and over the international network of the Columbia Broadcasting System at 10 P. M. (E. D. S. T.).

The dance orchestra will be under the leadership of Paul Ash, noted musical director of the Paramount Publix Radio Theatre and featured conductor of the Paramount Publix Theatre in New York.

Others who will contribute to the first program of the new series are: Jesse Crawford, organist; Paul Small, tenor, and the Four-some Quartet.

The complete program:

"Around the Corner" Orchestra and Ensemble  
"Blue is the Night" Paul Small and Orchestra  
"You Brought a New Kind of Love to Me" Orchestra  
"Gigolo" Orchestra  
"Livin' in the Sunlight" Orchestra  
"Seems to Me" Foursome Quartet  
Tango Orchestra  
"Easy to Fall in Love" Paul Small and Orchestra  
"Dancing With Tears in My Eyes" Orchestra  
"Brother, Just Laugh It Off" Paul Small and Orchestra  
"Give Yourself a Pat on the Back" Foursome Quartet  
"Old New England Moon" Jesse Crawford  
"Sweeping the Clouds Away" Orchestra  
"The Moon Has Got His Eyes on You" Paul Small and Quartet  
"If I Had a Girl Like You" Orchestra  
"A Little Bit of Happiness" Orchestra and Ensemble

## Great States Gets Byrd Manual

Manual gotten out on "With Byrd at the South Pole" by Publicity Director Madeline Woods of the Publix-Great States division is unusually comprehensive.

Among activities which will be circuit-wide, Miss Woods includes distribution of Byrd's photos at all shows on the opening day, radio announcements, direct mail to schools with a Byrd photo for each room in every school, special fronts, and a children's letter contest.

"Impress your public," says Miss Woods, "with the fact that this is an actuality—that Paramount cameramen actually were there from the time the expedition departed until Byrd's arrival home, recording every incident of the epoch-making conquest of the South Pole."

"Keep this idea in mind and make your public see it—that the conquest of the South Pole by air is the one triumphant achievement of this generation which probably will not be surpassed for years, and finally, that it is one in which the entire public may participate, for they can travel with Byrd throughout the course of his expedition."

"We want you to stay away from other activities such as 'guessing contests,' or any minor contests which do not mean anything," states Miss Woods in conclusion. "Instead, we want you to concentrate on the big things—the right kind of newspaper ads, the right kind of a front, some judicious posting, your letter to schools, distribution of photos, children's contest, radio announcements, etc."

## Put Woman-Lure In Byrd-Film

Two months ago "Publix Opinion" told you to shoot for the 'woman-interest' in the Byrd picture. Theatres that took the tip did best at the Box Office. If you haven't played the picture yet, lead off one of your big ads with the following, by one of America's foremost writers for women:

BETH BROWN, author of the sensational best selling novel "WEDDING RINGS," the searching scrutiny of a woman's soul, says: Sweethearts! WIVES! Mothers!—"With Byrd at the South Pole" is your photoplay. It tells as nothing has ever told before what you really mean to men. What these heroes did they did for you. They wrote across the very face of the earth a tribute to you—SWEET-HEARTS, WIVES and MOTHERS. They did all this without a woman's eye upon them. Here is real entertainment for women because it leaves them proud and happy."



# POINTERS TO COMMUNITY KNOWLEDGE!

## BARRY GIVES DISTRICT HEADS GRAPHIC GUIDE TO COMPLETE ANALYSIS OF COMMUNITIES

To maintain existing regular patronage for any theatre, and to attract new patrons, the manager must know his community, district managers were told during the third Home Office session by Jack Barry, Director of Personnel, who is chairman of the series of field executive meetings.

"Every community is different," he said, "And its differences affect many details of operation. The selection of the appeal that will be emphasized in selling a particular attraction, investment in advertising campaigns for adequate coverage most economically achieved, admission prices, starting hours of programs and other operating details are all determined by knowledge of a particular community."

"Cooperative advertising activities are used to their fullest extent only when knowledge of the community is had. Agencies for developing good will toward the theatre as a local institution demand knowledge of the community. Local holidays and local events which offer opportunities for making programs and merchandising more effective demand knowledge of the community."

### Long Residence Unnecessary

"Long residence in a community is not necessarily required. In fact, unless some systematic effort is made to build up knowledge of the community as it would affect theatre operation, even long residence might not serve the purpose. Besides, in many cases managers newly assigned must quickly build up a knowledge of their community, otherwise, opportunities will be neglected due to their lack of knowledge."

"The following headings are suggested for two reasons—District Managers can use them in testing an individual manager on the knowledge of his community—and newly assigned managers can use them to quickly gather the information they require."

### The analysis follows:

1. Local holidays and occasions—the date, spirit and extent of the celebration—facts which will hamper theatre attendance—facts which can be used to increase theatre attendance.
2. Local ordinances, such as these—
  - a. Restricting the distribution of heralds and printed matter on the streets.
  - b. Restricting house to house distribution of heralds and printed matter.
  - c. Prohibiting automobile windshield stickers.
  - d. Restricting the placing of doorknob hangers.
  - e. Restricting temporary electric signs.
  - f. Governing the employment of minors—age—hours of labor—Board of Education requirements, etc. (recall insurance policy restrictions regarding losses occasioned by the employment of minors involved contrary to law).
  - g. Regulating sidewalk standees.
  - h. Governing parking.
  - i. Regulating permits for street parades, ballyhoos, etc.
  - j. Regarding assignment of police or firemen in their theatres.
  - k. Regarding the admission of minors.
  - l. Regarding starting hours and closing time of performances.
  - m. Building law regulations as to exits, standees, temporary lobby construction, emergency seats in

aisles, house alterations, etc.

3. Local personages prominent in the social, political and business activities of the community.
4. Attendance records as to stars, types of pictures, etc.

### Civic Pride

5. Local civic pride and what determines it, such as industrial, commercial, scenic, climatic, educational assets.
6. Principal industries and products manufactured.
7. Advertising of local products which in turn advertise the community.
8. Agencies for employment.
9. Labor, skilled and unskilled—type of work—working conditions—pay days—employee organizations, etc.
10. Is the community specialized or diversified in its industries—peak periods—unemployment periods—wage scales.
11. Population by wards and districts—number of families—type of families—average income of families.
12. Tourist visitors—the seasons—what brings them to the community.
13. Centers of population within easy travel distance of the theatre—outlying communities, etc.—newspaper mailing lists—other advertising coverage—R. F. D. for outlying sections.
14. The shopping district—shopping days—special sales—markets.
15. Nationality and racial characteristics.
16. Schools—as to location, type, school organizations—influential personages. Churches—as to location, type, church organizations—influential personages.
17. Libraries—library reports showing type of fiction preferred—magazine circulation and preference—fan magazine circulation.
18. Musical preferences—sales at music stores—radio numbers most popular—hotel orchestra programs.

### Newspapers

19. Newspapers—coverage—type of readers—reliability and reputation—physical appearance of news columns and advertising columns—feature and special articles—attitude of national advertisers and local advertisers—editorial policy—cooperation—amusement page—composing room services—personnel—cooperative activities—advertising rates.
20. Clubs and societies—purpose—type of membership—character of activities—meeting days—(include Chamber of Commerce, Rotary, commercial, civic, fraternal and social organizations, American Legion, Boy Scouts, camera clubs, dramatic societies, etc.)
21. Outdoor advertising—rates for full and partial showing—boards available seasonally—local shops—sniping—trolley transfer points, etc.
22. Climate—how extremes of temperature affect living and business—possible weather competition—how this competition can be met—seasonal changes.
23. Theatre location—accessible by trolley, automobile, bus line, etc.—transportation schedules—car line transfer points—parking facilities—parking regulations—visibility of theatre front, etc.—

passerby traffic—nearby sources of possible drop-in trade, such as factories, markets, public institutions, department stores, etc.—night street crowds, etc.

24. Government—date of election—chart showing positions, names, and terms of officials—functions of government that concern the theatre, such as Departments of Health, Police, Fire, Licenses, Employment, Social Welfare, etc.—movements that have strong local following for general welfare rather than for partisan motives—Sunday amusements—censorship, etc.
25. Competition—every possible form of competition which might affect theatre attendance, such as dance halls, beaches, amusement parks, athletic contests, circuses, excursions, club meetings, legitimate theatres, etc. In each case, consider dates, type of advance advertising, class of patronage attracted, possibilities of tying in theatre campaign, possibilities of counter-acting competitive attention.

26. Opposition theatres—history of competitive house—why it is losing patronage—why it is gaining patronage—details of operation, such as admission price, maintenance, service, sound, ventilation, program starting hours, advertising mediums, product used, protection, type of patronage, patrons' attitude toward the theatre. Are motion pictures shown in schools, clubs, churches, department stores, hotels?

### Analysis of Competitor

"It is evident that, although your operation is not to be determined by the competitor," continued Barry, "the reasons why he attracts trade which might be yours should be carefully analyzed. Active competition should be an incentive rather than a detriment. Unfair competition is not to be imitated. You can emphasize those distinctive assets of your operation only by knowing what the competitors offer. It is ridiculous to emphasize the very same assets which are there if you can place your emphasis on those distinctive details in product, sound, service, etc., in which your theatre is superior."

"Every Publix Theatre, no matter what its type, should have an institutional appeal. It should cater to permanent patronage. Its reputation depends a good part on the reputation of its manager and employees. The manager's interest in local affairs, and what might be called his public spirit, is to be emphasized. The friendly attitude of the public towards the theatre depends on the manager and his willingness to do his part to further movements for local welfare."

"The theatre is an institution. Is there a regular patronage? We feel that drop-in trade for the majority of theatres is only a small percentage. What is done to develop child patronage? Children are the patrons of tomorrow. What are the possibilities for children's matinees? What attempt is made with programs that would be particularly pleasing to children to solicit child patronage at schools? Are contests with school organizations conducted often enough?"

### Community Contact

"Community Contact—We feel that the theatre ranks with the church and school as an influence for good. It contributes to the welfare of the community because wholesome recreation is indispensable. Local business men realize that the theatre is an asset to the community and keeps purchases in the community that might otherwise go elsewhere. The well managed theatre is an evidence of the community's progressiveness, etc. Good will does not depend so much upon programs because they are a changing factor. What is there about the theatre that is a good will factor? Anti-chain agitation is stimulated by reminders that the theatre manager

## CAREFUL AUDIENCE STUDY ESSENTIAL TO SUCCESSFUL PROGRAM CONSTRUCTION

Commense sense, good taste and enthusiasm are the three important elements of showmanship as demonstrated in correct program construction, according to Boris Morros, head of the music department, who explained the functions of his department to the third district managers' session.

"There are certain formulas and elementary rules in program construction," he told the field executives, "but the main rule is to follow no rule at all. What is good practice in New England may not be worthwhile in Texas. The only safeguard is a careful study of audiences."



Boris Morros

"Enthusiasm is extremely important in an organization because it is contagious and creates better results. We have found that rehearsals are enhanced by occasional loud notes which electrify participants."

"Theatre operation details are something which cannot be determined except in the theatre itself. When I visit a town I make it a practice to see the show before I will discuss business with local executives, and I recommend this to district managers as good practice."

Morros told his listeners that variety is the keynote of modern program construction. He said that show business today is founded upon contrasts and that the proper arrangement of contrasting units is called balance.

"Five years ago, prologues matched the pictures in theme and character," he pointed out. "Continuity and similarity of style were considered class. Today variety and balance are essential, and we have no prologues."

"A year ago we never would advise an organist to interrupt a

should do all that he can to create the belief that decisions of program, price, etc., are within his control and not "pass the buck."

**Emphasis on the number of theatres owned by the company is not to be countenanced.**

The District Manager, on his visit to any community, should not give the impression that he, rather than the local manager, is the important factor. In any public pronouncements, he should place himself and the company in the background and call attention to those of the community who are playing a part in the theatre's operation, such as the manager, cashiers, projectionists, ushers, etc. The more he emphasizes the important part played by local people in operating the theatre, the better.

"It is the manager's personality that gives a theatre its personality. His ranking as a representative citizen wins the respect of his community for his theatre. The type of managers this company wants is men who can play a part in local activities."

"Unless the manager can take a part in community activities he is that much less efficient as a manager. Is the manager a member of local clubs? Does he attend meetings? This failure on his part may be traceable to lack of knowledge of the community, and it remains for the District Manager regularly to indicate how this knowledge can be improved. This is a matter, not of immediate result, but of gradual development."

show at any point other than for the regular novelty solo. Now we recommend breaking the monotony of sound by using the organ—or an orchestra—for the opening, titles and closing of the newsreel, and to tie together all units of the program, for that matter."

### Trailer Presentation

The music head urged the district managers never to permit a trailer to be shown "straight," but to require managers to use their ingenuity in devising novelty twists, surprise gags, live talent, lighting or Brenkert effects or anything to make it stand out in the program.

"Give the people what they want in music and entertainment," he said. "If I were to devise a musical presentation to my own taste, it would be just too bad for the public. Don't let appreciation of a single classical subject deceive you into believing that your audiences want a diet of arty stuff."

"It is not wise to give audiences high-brow stuff. Even high-brows forget their own standards of taste when they go to a movie. I have visited motion picture theatres with world famous pianists, violinists and other musicians, and discovered that they prefer to hear popular music at such times. Metropolitan opera stars frequently attend movies, but they do not want to hear opera there."

### No Standard Overtures

"Incidentally, we will have no more standard overtures. Compilations or medleys, put together along the new and modern formula of contrasts, are what our audiences like best. These must be brief. Remember that there is a limit to the patience of a movie audience. Primarily they come to your theatre to see a picture. They will not enjoy twelve or more minutes of overture."

Morros advised the district managers that they might be faced with a new problem in the near future, the necessity for some sort of a return to live talent in straight sound houses.

"Approach this matter cautiously," he warned them, "The first solution in a majority of operations will be an organist, preferably a pretty girl musician, nicely dressed and presented in a showmanlike manner."

He said that the best tests for appeal in music, when selecting numbers, are recognition and simplicity. The layman receives his greatest joy in listening to a musical program from recognition of the tunes played. Simplicity is important because complicated melodies are more difficult to recognize.

### Southeast Scores With Product Announcements

Large lobby set-pieces in all theatres under Division Director John J. Friedl bear mounted tear sheets from the Paramount announcement book for the new season. Screen announcements and newspaper stories on new product back up these displays.

"These tear sheets from the book and from Paramount's trade journal advertising attract a tremendous amount of attention in all the lobbies," states Friedl, "and excite considerable curiosity about forthcoming attractions."



# DISTRICT MANAGERS' SESSION NEWS!

## KELLY COVERS FUNCTIONS OF NEW DEPT.

Burt Kelly, head of the new Program Construction and Short Subjects department, explained its proposed set-up and tentative plans for its operation to district managers during the third Home Office session.

All features will be screened, he said, and several suitable front show programs scheduled for each and included on blue-prints to be sent to all district bookers. These will be available to theatre managers at the time each feature is booked.

Selling copy for the short subjects will be included in each blue-print, which will be in the form of a five or six page manual. Special presentation effects will be suggested, too, and the highlights of closing-in and fader operation.

"These routines will be set with a number of substitutes and alternatives for each unit," he explained. "This will assist in meeting local conditions, but we are anxious to have no change made in the routine of any program of units until it has been given a thorough test for audience reaction."

"Many programs do not look so well on paper, but click definitely when tried. We realize that there are exceptions to all rules and that there will be spots where some programs will not meet conditions. But we hope that they will fill the bill in most theatres, with suggested substitutes used for certain units where necessary."

"It is the routing of the front shows that has been giving most of the trouble, and our most important work will be to provide effective routines for shows with every picture. That is why we are anxious to have substitutions made as suggested, without altering the routine itself."

At the suggestion of some of the district managers, Kelly will consider the possibility of suggesting spots in various programs for organ novelties or other class touches of this character.

In addition to above mentioned services, the new department will receive and check over program set-ups received in advance from the field, suggesting changes and improvements in the matter of routines or selection of short subjects.

## COMMITTMENT IS AN ABUSED WORD

"The word commitment is being overused in discussions of our problems," said William Saal, in a discussion of his buying booking department before the third session of district managers.

"Publix managers have greater latitude than any independent showmen or manager in any other circuit. An independent, in contracting for product, must make concessions to the producer or distributor and at times during the season is certain to find himself obligated to pay for and exhibit something which he does not particularly want."

"The production and exhibition of pictures is a business and business principles must be observed. Contracts are binding and financial obligations must be met. Although the buying and booking department is located in the Home Office, it is as much a field department as it is a New York department. We try to buy with the interests and needs of the field in mind, and constantly are guided by whatever information we receive from the field about local conditions."

## GET LOCAL RADIO PLUG WITH HOUR

Most radio stations will be glad to make a brief announcement at the conclusion of the Paramount-Publix radio hour on Saturday evenings, giving a definite plug to the local theatre and its current attraction, according to John S. Carlile, director of the hour, who told district managers that no charge would be made for this tie-up in most instances.

Carlile said that more than 70 stations now are included in the Paramount-Publix weekly broadcast, the largest regular hook-up of any hour on the air. He urged purchase of local radio time as good advertising practice and recommended periods during the morning or afternoon because of better appeal to women patrons.

## 2nd Quarter Drive Results In Economy

The Second Quarter Profit Drive has been of great benefit to the Accounting Department in that it has caused the managers throughout the circuit to watch their bills more closely and curb all expenditures more stringently than ever before.

T. X. Jones of the Accounting Department made this statement during the third district managers' session at the Home Office.

Since more than 30,000 bills a week are handled by the disbursement unit, this careful co-operation in the field has been appreciated by the Accounting Department.

Jones asked the field executives to urge their managers to be even more prompt in submitting bills for payment. Thousands of dollars may be lost annually in discounts because of delays in sending invoices to the accounting department promptly, he said. In addition, a tremendous amount of work is involved in investigating old bills that have, for some reason, been held up by the theatre managers.

Payrolls, petty cash, travelers' expense and discount bills are given preference over regular bills and invoices, according to Jones, with the result that bills from vendors received in the Home office during the first part of the week may not be paid until the last part of the week. However, every bill received by the Accounting Department during the week is paid before the end of the week with the exceptions of bills which have not been properly approved, or for some other reason appear to be irregular.

Because many managers are careless or inaccurate in filling out boxoffice reports and deposit slips, between 150 and 200 letters weekly are written to the field by the accounting department, in addition to dozens of telegrams.

"More care, promptness and accuracy on the part of the men in the field would make things mutually easier," Jones said.

## LINE GIRLS VOTE

Photo of unit girls, with Arthur Martel, feature organist of the Met, Boston, casting their votes for Martel in the radio talent popularity contest being conducted by the Boston Record, was good for a picture and story in the Record. Martel, incidentally, ranks sixth among local radio favorites in popularity, to date.

## PUTTIN' ON RITZ

Cashiers wore evening gowns, and ushers full evening dress, during the showing of "Puttin' on the Ritz" at the Capitol, Allston, Mass. Ushers toured in a new model car as a ballyhoo. Local merchants furnished the clothes.

## SERVICE BASIS OF OVERHEAD CHARGES

Importance of taking full advantage of all Home Office services for which each theatre must pay in the form of overhead charges was stressed by M. F. Gowthorpe with district managers who attended the third field executives session in New York.

"Overhead charges are just and equitable when you take into consideration the services which the Home Office proffers in return at actual cost," Gowthorpe said. "They are an unprofitable expense, it is true, if you do not take full advantage of these services."

"The various aids and co-operation which the Field and Home Offices give the men in the field are not entirely automatic. If you utilize them intelligently, however, you can increase their value and receive your due proportion of benefits."

"Admissions, seating capacities, profits and many other factors were taken into consideration in the allocation of overhead. The charges are proportioned as fairly as is humanly possible."

Fixed charges, Gowthorpe explained, are not fixed in the sense that they cannot be changed or controlled. They are written off against rent, investment, insurance, taxes and other definitely determined items, but most of them are subject to adjustment under certain conditions and circumstances.

The cost control executive stated that in addition to ordinary wear and tear obsolescence is a most important factor in the matter of property and equipment depreciation in theatre operation. He pointed out that the government makes a more liberal allowance for depreciation from this cause in theatre than in any other industry.

Changes in policy, new opposition from theatres opening in the same vicinity, loss of important product through changes in booking policies, local business depression from unusual causes, and emergencies arising from fires, floods or other calamities are some of the factors which would justify revisions of overhead charges against any theatre, Gowthorpe told the field men.

## CANDY MACHINES NOW TOTAL 500

The candy sales department, which started in New England and New York with approximately 40 machines less than a year ago, now has in operation more than 500 machines, covering the following states, New England, Connecticut, New York, Illinois, Indiana, Ohio, Kentucky, Minnesota, Nebraska, Colorado, Utah, California, North and South Dakota, Michigan, Wisconsin and Washington.

M. Schosberg, who reviewed the activity of the department before the third district managers session, added that the weekly gross is about \$7,000 from 115,000 individual sales.

"Realizing the large amount of detail which is placed on every manager's shoulders, we have kept our reports and forms down to a minimum," he said. "The only report requiring any time is the weekly candy inventory and sales report examples found in the back of the candy sales manual."

Schosberg warned against the practice of stocking more than a supply of candy sufficient for two weeks' sales as fresh merchandise is always obtainable on two days' notice. He said operations will be started within six weeks in the southern divisions.

## KNOCKS WOOD

Henry Anderson, director of the insurance department, is superstitious and admits it. In speaking to the district managers during their recent session in New York, he frequently rapped the wooden table with his knuckles, but not for emphasis. It occurred at points where he mentioned unusually good records on the part of the company with respect to robberies, fires, hold-ups and other risks.

## Insurance Expert Tells How to Avoid Risks

Accident and fire prevention in theatres is largely a matter of good housekeeping, coupled with good judgment in all phases of operation, Henry Anderson, director of the insurance department, told district managers.

"For example, in planning to observe Fourth of July, a display of fireworks on the marquee naturally has occurred to many theatre managers," he said. "The risk of such exploitation far exceeds its benefits. Fireworks are dangerous and they would be used in a dangerous spot."

"Remember that the average marquee is designed and constructed to carry its own weight, plus a normal snow load, when new. Deterioration may have weakened it, so we should think twice before loading it with exploitation accessories of any kind."

"Many injuries have been caused by signs or cutouts falling or being blown from marquees."

### Prevent Accidents

General illumination in and about a theatre is important in preventing accidents, Anderson pointed out. Sidewalk accidents, resulting from ice, broken gratings or other similar causes, usually are preventable, he said. Lack of maintenance has resulted in collapse of seats and injuries to patrons, and roof tank structures seldom are given the attention they require.

"Bad housekeeping usually is responsible for fires," Anderson said. "Cooling plants which use CO2 gas require extra caution to prevent it from leaking into auditoriums and causing panics. Roof fans and motors sometimes burn up from lack of maintenance. Fusible links of fire doors need constant inspection. Asbestos curtains should be tested daily and a semi-monthly inspection of sprinklers should be made."

"It is not sufficient to have exit doors clear and operating freely. The passages leading to them must be unobstructed and well lighted. Counter balanced fire escapes need frequent attention."

### Caution with Film

Anderson said that watchmen and other employees on duty at times when the theatre is clear of patrons should never attempt to fight a fire of any size without calling the fire department. He also warned against the use of Pyrene on burning film, because of the resultant deadly gas.

"Watch your old film closely and don't let children have it for home projectors," he said. "The responsibility is yours, whether you give it to them or sell it to them."

Anderson suggested methods by which insurance rates might be reduced. He cited an instance where \$750 was spent in one theatre building, putting four sprinklers in a store and closing holes in a wall where pipes had gone through. Not only was \$7,000 in cash refunded at once, part of three years' premium which had been paid in advance, but a fire a few months later was extinguished by the sprinklers.

## EXPENSE ANGLE IMPORTANT IN LAW SUITS

Theatre managers should consider legal problems from an expense angle, according to Austin Keough, head of the legal department, who told district managers in the third Home Office session of the importance of saving the company the cost of unnecessary or avoidable court actions.

"Most of our men realize that it is desirable to maintain the good will of the public and the dignity of our company by avoiding lawsuits," he explained. "But it is just as important to avoid trouble as a strict matter of economy."

Keough pointed out that since the company usually is the defendant in types of court action to which he referred, it always costs the company a considerable amount of money for attorney's fees and other expenses, even though it wins the suit and avoids payment of damages.

"It is not always necessary for a manager to stand upon his legal rights in cases where only the price of a ticket or two, or merely a principle, is involved," he told the field executives. "Frequently it proves much cheaper to waive them peaceably."

The legal department head warned against causing the arrest of patrons on any charge, then failing to follow through with prosecution.

"Be sure such an arrest is justified, then go all the way in the matter," he advised. "Prosecute the charge or make sure that you receive a release of civil liability from the person if the public authorities want to drop the charge for any reason. A damage suit for false arrest will inevitably follow, otherwise."

No contracts should be signed in the field, Keough said, because they might conflict with other obligations of the company or might impede unannounced plans for policy or other changes.

"Be careful to watch for restrictions on the use of theatre premises in leases or deeds," he added. "Sale of a prohibited commodity in competition with stores in the same building, for example, might jeopardize the lease. Making alterations without the landlord's consent might cause trouble, too."

"Use of common sense and good judgment is essential when unusual circumstances arise. A manager never should act hastily, except in special emergencies, and then as coolly and calmly as possible, to avoid unwise actions and serious future trouble."

## Operation of Goldstein Mass. Circuit Assumed

Paramount Publix assumed actual operation of the recently acquired Goldstein circuit of Massachusetts on June 10th. Sixteen theatres included will be in the New England Division, under Division Director M. J. Mullin.

Operations in this new acquisition are as follows:

Regent, Worcester; Strand, Palmer; Casino and Bijou, Ware; Strand, Westfield; Palace, Spa and Colonial, Pittsfield; Playhouse and Elm, Chicopee; Victory and Strand, Holyoke; Calvin and Plaza, Northampton; Garden, Greenfield; Capitol, Athol.

## WEEKLY BREAKS

Harry Browning, publicity director of the Metropolitan, Boston, has planted a set of photos of Paramount stars with the roto editor of the Boston Traveler. Paper runs one each week in its roto-gravure section, giving same space to each one, and suggests that fans clip 'em for scrapbooks.



## MANAGERS' SELF QUIZ!

### Front House Operation

The questions appearing below are designed as a self-quiz for all anxious to improve their standing in showmanship through self-education. Get information on those things you do not know. Don't lose out through indolence—the motion picture industry is progressing too rapidly for stick-in-the-muds!

#### 1. What method of selection should be used in hiring men?

When a group of men apply at one time for a position, the progressive method of selection should be used. That is, they should be lined up and a selection made, first, for type. Then, from this group a further selection should be made, if those whose educational and individual character requirements are in conformance with our needs. This final group should start the training class.

#### 2. What important points should be borne in mind in connection with selection?

A definite effort must be made to send applicants for positions who do not fulfill our requirements away with the feeling of good will toward the theatre and our organization. In this connection, when a group of applicants are lined up for the initial selection by a member of the management they should be spoken to as a group and advised that we appreciate their applying to us for a position and that there are only a few positions open and they require certain requirements in the individual necessary to our business. We are looking for men with these requirements and some of those present will not measure up, not because of anything wrong with them individually but because they do not quite fit in to our picture. We want them to appreciate our problem in this respect and appreciate the fact that everyone will be given the greatest consideration possible. Following this the selection for type and final selection of those who most nearly fit in with our requirements should be made. When the final selection is made and those remaining of the group are asked to leave, they should be again thanked for their time and the regrets of the one making the selection expressed because of the fact that those selected are all of the group that can be used.

#### 3. What is the proper manner of carrying anyone who is ill or who has fainted?

The basket carry, which requires two men (if an usher is alone and there is no other member of the staff immediately available he can call upon a gentleman from the audience to assist him).

In using the carry, the carriers take a position on either side of the ill person with his arms over each of their shoulders so that the arm-pit of the patron falls snugly into the junction of the neck and shoulders of each carrier on the side nearest the patron. The carrier on the left then grasps the patron around the waist with the arm nearest the patron—the carrier on the right grasps the arm of the carrier on the left just above the elbow, both pass their free hands under the knees of the patron, grasping hands, and carry the patron to the rest room or emergency room, as the case may be.

## Preview Gets Great Byrd Editorial

Under a head, "The Greatest Picture Ever Made" the editor of the Montgomery Advertiser rhapsodizes for an entire column on "With Byrd at the South Pole."

"While Russell Owen was the only newspaper man on the Byrd expedition," the editorial says, "he was not the only reporter along; while his was a fine example of reporting, it was not so notable as that of two other 'reporters' who accompanied Byrd. These other two were Paramount cameramen, and their pictorial account of the expedition is unquestionably the best example of photographic reporting ever filmed."

"All the glamour of high adventure and daring exploit; all the thrilling drama of an epic encounter between man and the mightiest of earth's elements; all the novelty of strange, new sights; all the tense excitement of the critical moments experienced by

## ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE	TOWN	OPENING DATE
Rialto	Winslow, Ariz.	July 17, 1927
Paramount	Youngstown, Ohio	July 20, 1929
Nicholas	Fairmont, Minn.	July 27
Paramount	Marion, Ind.	July 30, 1929

Byrd and his men in their glorious venture . . . all these and much more that is wonderful to see were caught by the camera at the very bottom of the world, and brought back for ordinary, stay-at-home folk like us to see and experience."

Editorial continues in similar vein; plenty of managers never wrote better copy in their lives than some excerpts. Resulted from a preview arranged by City Manager Bolivar F. Hyde, Jr.

Rialto Theatre, Kankakee, Illinois, was dropped from the roster of Paramount Publix theatres on June 1st.

## EXTENDS TRADE AREA OVER 60 MILE RADIUS

Recent activity of I. L. Shields, manager of the Lyric Theatre in Waycross, Georgia, is indicative of the fact that a community's size does not restrict the activity of resourceful showmen.

Business in the small city of Waycross is almost entirely dependent upon the Atlantic Coast Line R. R. shops, which employ 2,500 men, but which close down intermittently during the summer. Facing this situation squarely, Shields realized that proper exploitation of his surrounding territory was the best way for him to secure the increased patronage made necessary by his newly-installed Western Electric sound equipment.

Accordingly, Shields sold the Chamber of Commerce on a Good Will Tour, to cover the territory surrounding Waycross within a radius of sixty miles, and invite residents of neighboring communities to attend the Lyric Theatre as guests of Waycross merchants.

Chamber of Commerce printed tickets for distribution wherever the motorcade of 50 cars stopped. The Lyric regularly opens at 3 P. M., and Shields agreed to run two special performances before that time on a selected day. Tickets given away were good only for these two shows. Merchants subscribed \$300 to pay the theatre for the special performances.

High School drum and bugle corps of 50 boys participated in the tour, and in addition to visiting all towns, the motorcade stopped at all country schools, where the corps gave a concert. Sufficient tickets were given each pupil to admit his entire family, and by this means all rural families within the Waycross area were effectively reached with a minimum of effort.

Local newspaper editors, civic club presidents and other prominent citizens participated, and made short speeches at each stop, extending the invitation of Waycross merchants to attend the Lyric. It took the motorcade two days to cover the itinerary Shields laid out, and 20,000 tickets were distributed.

Effect, in bringing people from the trading area into the theatre for the first time, was phenomenal, and could not have been attained by the theatre alone without prohibitive cost. Idea further cemented cordial relations between the theatre and Waycross merchants, too. Theatre not only received invaluable publicity, but \$300 in cash as well.

Stiffest opposition Waycross theatres have had for years has been the high school commencement exercises, which fell this year on the opening day of "Young Eagles." Shields secured, gratis, services of a popular local dancer, and this young lady, together with four other local talent performers, put on a stage show on commencement night which packed the house. In spite of continuous heavy rain during the two-day engagement, receipts were \$150 above average.

Shields is assisted in all exploitation by H. H. Macon, assistant manager, and D. A. Luke, poster artist.

## —“MEET THE BOYS!”— KNOW YOUR ORGANIZATION

### JOHN REINHARD

John Reinhard, assistant manager of the Carlton, Red Bank, N. J., left school at 14 to become office boy in a lawyer's office in New York City. He studied chemistry at Cooper Institute, evenings and soon went to work for Swift & Co. in their laboratories at the Chicago Stockyards. Singing in St. James M. E. Church, Chicago, was what started Reinhard towards show business. For a score of years he was in musical and dramatic shows and motion pictures.

His first managerial assignment was with Loew at the Brevoort, Brooklyn, whence he was sent to Cuba as Managing Director of the Theatre Campamor, Havana, and treasurer of M. G. M. de Cuba. Returning to New York, he opened Loew's Woodside, L. I. Three years at the Jackson, Jackson Heights, L. I., followed before he joined Publix. After several months in the New York City theatres, he was assigned to the Community, Miami Beach, as manager. With closing of this house for the summer, Reinhard received his present assignment.

### LARRY L. CHAMBERS

Larry L. Chambers, City Manager in Newburgh, N. Y., entered this business as an usher at the Grand Opera House, Akron, Ohio, in 1900, and served in various capacities in Canton and Youngstown theatres until 1909. Enlisting in the Marines, he was discharged in 1913 as a First Sergeant. Since 1913 he has served as treasurer and manager for Butterfield in Michigan, Miles Circuit in Cleveland and Detroit; Meyers Lake Park in Canton, and Idora Park, Youngstown.

Chambers also managed dramatic stocks in Ohio, Pennsylvania and Indiana, and owned and managed tab productions. As manager for Keith Albee, before becoming associated with Publix, his last assignment was Proctor's in Yonkers, where he remained four years. In March, 1929, he joined Publix as Newburgh City Manager, in charge of the Broadway and Academy Theatres.

### THOMAS P. RONAN

District Manager Thomas P. Ronan, in charge of Publix-Great States operations in Peoria, Decatur, Bloomington, Danville and Streator, started in show business as a program boy, at 12, in the Powers Theatre, Decatur. He became successively usher, head usher, property boy and then flyman. After finishing a course in business college, he became assistant manager and continued in that capacity

3 years. At 18 he became manager of the Grand Opera House, Pana, Ill., but returned to Decatur a year later as assistant manager of the Dreamland Amusement Park. In 1908 he became manager of the Powers, remaining until 1915. His next connection was as general press agent for the Tom Allen Shows.

In 1917 Ronan took charge of three theatres in Danville for the Home Theatre Company, and was City Manager for them until 1923. He joined W. S. Butterfield in Flint, Mich., in that year, as manager of the Palace, later being transferred to the new Capitol. In June, 1928, he was transferred to Great States as City Manager in Decatur, and in August, 1929, was transferred to Danville as City Manager. In October he was promoted to the post of District Manager, which he now occupies.

### R. J. BOYLE

R. J. Boyle, manager of the Park, Rockland, Maine, first became interested in the theatrical business while with the Delaware and Hudson, working as usher and then as cashier, during his spare time, at the Capitol, Whitehall, N. Y. Deciding to devote all his time to the theatre, in 1923 he went to Barre, Vt., where he operated the Opera House, playing pictures, tab and road shows. With talking

pictures, the house reverted to straight road shows, and with falling off of these attractions, was closed.

Boyle joined Publix in November, 1929, as assistant manager of the Park, and in December was promoted to the management.

### LUCIAN J. MASON

First business venture of Lucian J. Mason, city manager in McAllen, Texas, was a confecti-  
onery in Adairville, Ky., which he owned and operated after finishing school. Going to Texas, he was in the lumber business in Houston, Corpus Christi and Harlingen. While in Harlingen he acquired and operated his first theatre, but closed it when war was declared to join the Navy.

Discharged after two and one-half years, he came to McAllen as manager of the Taylor Lumber Co., but seized his first opportunity to re-enter show business. He operated and finally owned the Queen and Texan theatres, McAllen, for five years, operating a booking agency at the same time. When Dent entered McAllen with the Palace, Mason went into partnership with them. With Dent, he entered Donna, Pharr, Weslaco and Mercedes, all in Texas. When Dent Theatres became Publix Theatres in August, 1929, Mason continued in charge of the Palace and Queen, McAllen.

### JACK GAULT

Jack Gault, manager of the Rialto, Portland, Ore., went to work at 13, after one year in high school, at Kresge's Five and Ten in Pittsburgh. Going to Los Angeles with his family in 1912, he spent three years in the advertising departments of the Herald, Examiner, Record, and Times.

In 1916 he became a press agent for Triangle, then for Goldwyn. After three years, Gault was engaged by Rex Midgley, owner of the American Theatre in Oakland, Cal., as combination publicity man, assistant manager and head usher. Gault was with Midgley for seven years, then, when the latter sold out, spent a year selling advertising and automobiles. In November, 1928, he joined Publix as publicity director of the Seattle Theatre. In 1929 he was transferred to the Portland Theatre, and in December appointed manager of the newly opened Rialto, Portland.

## Uses Co-op Idea To Break Ice With Paper

Plucking an "If You Were This Popular Couple" newspaper co-operative ad idea from his bound volume of Publix Opinion, Manager Mark Kempenich of the Moorhead, Moorhead, Minn., made up a layout on Gaynor and Farrell, in "High Society Blues," and took it to his local paper.

Ordinarily adamant in refusing to consider tie-ups, the paper accepted the 3 column 12 inch ad as laid out by Kempenich and published it without a single change. Single tie-up, Kempenich feels, more than pays for the cost of that particular bound volume.

## NOVEL LOBBY

Novel lobby treatment of Holden Swigert of the Denver Theatre on "Paramount on Parade" had a series of set pieces along each side of the lobby, each with a "message" from a star, portrait of the star, and neatly spotted stills.

## MARTIN MOVES

Headquarters of District Manager Guy Martin in Anderson, Indiana, have been moved from the Paramount Theatre to Room 209, Farmers Trust Building.



## SELLING "GOOD INTENTIONS"

By GLENDON ALLVINE  
Advertising Manager, Fox Films  
(Not For Publication)

That former Paramount film salesman, William K. Howard, has turned out a swift and realistic drama in "Good Intentions" that's bound to be a push-over for Paramount exhibitors. And for all other wide-awake exhibitors as well.

With the story and direction that Howard has contributed, and fall into your winning column almost automatically.

A quarantine sign on your theatres is about the only thing that will keep you from doing capacity.

There are crooks in this picture, but they are characters—not types. Howard has emphasized two things—action and human interest, and he gets more thrills out of them than you'll find in a nest of machine-guns.

As a slant on the under-cover work that goes on in crookdom, "Good Intentions" is a revelation. It's not overdrawn, but it's done with plenty of pace and smartness.

Remember the story about the nice old lady who borrowed a life of Napoleon from a friend? "Don't tell me how it ends," she said a few days later. "I haven't finished it yet." That's a good tip in regard to "Good Intentions." Don't tell too much of the story in advance advertising. Let your patrons find it out for themselves.

Lowe is at his debonair best in the part of David Cresson, and Marguerite Churchill and Regis Toomey do their share to make "Good Intentions" the splendid picture it is.

Just for good measure, there is a song by Cliff Friend and James V. Monaco, called "A Slave To Love," which ties up nicely with the story.

Here are a few catchlines: "Two men in one—a crook and a gentleman—and one destroyed the other." "When thieves fall out, there's the devil to pay." "He laughed at the stars that warned him of his fate."

Despite its serious theme, "Good Intentions" is salted with laughs. It will appeal to all sorts of people—for different reasons. But no matter why they like it, you can rest assured they will.

## CHILD PICTURES SUBJECT FOR STORIES

Parents dismayed at the mature gestures and words acquired by movie attending children may now breathe easier. Realizing that the advent of talking pictures has resulted in the production of fewer and fewer photoplays appealing to

childish sensibilities, the Paramount Publix Corporation has announced a production schedule for 1930-31 in which will appear these favorites of the young: "Tom Sawyer," "Huckleberry Finn," and "Skippy."

Plant this in your local papers. Build up to your juveniles.

Anxious to fulfill its obligation to all of its patrons, this company is taking so radical a step feeling that there is a distinct value to the young in wholesome entertainment. For this reason, not only will special juvenile films be made, but a large portion of other pictures will have those elements of movement, thrilling action, and robust humor that children and even adventure loving adults like.

Not content with designing stories for this purpose, Paramount Publix has gone out of its way to procure talented juvenile stars with a distinct charm of their own. Jackie Coogan, it is expected, will perform the title role in the Mark Twain adaptations, while Mitzi Green is getting ready to enact more ambitious parts than she had in "Honey," "The Marriage Playground" and "Paramount On Parade."

## Radio Salute For Byrd On His Arrival

Admiral Byrd's arrival in New York City was heralded in New Orleans by a radio salute arranged by Raymond B. Jones.

Speakers were Mayor Walmsley, President James Smith of the Association of Commerce, two representatives of Publix, and C. E. Zrenner, who read Floyd Gibbons' dramatic description of Byrd's flight over the Pole. Finish of salute was tied into the picture, with a great plug for its New Orleans opening at the Tudor Theatre.

Salute came at end of the N. B. C. broadcast of Byrd's arrival and reception, at a strategic time which guaranteed that it would be heard by all who had followed the New York broadcast.

## Will Rogers, at Met., Gets Big Play in Boston Papers

Will Rogers, making personal appearances at the Metropolitan, Boston, was a publicity natural. Publicity Director Harry Browning planted stories on the fact that he was to fly to Boston, one landing on the staid Traveller's front page through efforts of O'Brien of Browning's staff. Other stories told that he would announce the Sharkey-Schmeling fight from the stage, and chronicled his visit to Governor Allen.

Interviews landed in several papers. Beech-Nut chewing gum tie-up, with samples distributed, came easy. Browning ran a one inch ad under Rogers' daily story in the Globe, in addition to regular ads.

## McFAUL'S ADDRESS

All mail for theatres in Buffalo, Niagara Falls and North Tonawanda, N. Y., should be addressed to Vincent R. McFaul, Buffalo Theatre, Buffalo, N. Y.

## SELLING 'A MAN FROM WYOMING'

By RUSSELL HOLMAN,  
Advertising Manager, Paramount Pictures  
(Not For Publication)

"The Virginian." "The Texan." And now—Gary Cooper in "A Man from Wyoming."

A good box office title. Folks want Gary in he-man outdoor stuff. His two previous pictures named after states left a good impression. They're not going to be disappointed in "A Man from Wyoming." To my mind, individual performance of Cooper in this picture is the finest he has ever given to the screen.

Here's a preliminary warning: Don't lead people to believe they're coming in to see a Western, with Cooper as a cowboy. The picture is all-outdoors and packed with thrilling action, but the background is the war, not the West. Except for some preliminary shots showing Gary building a bridge somewhere in America's great open spaces, the scenes are laid at the front in France, behind the front and on the wartime French Riviera.

What you've to sell are:

1. Cooper—the new type of handsome, raw-boned hero of the screen. Popular on account of his appearance, his acting ability and a succession of good shows. A big draw with the women. Check with the ladies and you'll be amazed at the power this lad wields over them. Cooper ad copy directed at women sells seats.

2. An exceptional cast. June Collyer, handsomer and "It"tier than ever before. Regis Toomey, putting up his usual attractive performance. Morgan Farley and others.

3. Direction by Rowland V. Lee, who made the "Fu Manchu" pictures and other money-getters.

4. A stirring, true-to-life love story of the war. A drama in which war is handled in the grim, relentless way that it is in "All Quiet on the Western Front," except for certain scenes in which a few romantic liberties are taken. A drama that at the same time introduces the angle of a pretty woman at the front such as you find in popular books like "War Nurse," etc.—the intensely interesting conflict ensuing when a pampered, protected daughter of wealth is thrown suddenly into an atmosphere of blood, battle and men in the raw. Finally, the picture introduces, for the first time on the screen as far as I know, the atmosphere of the wartime Riviera—Cannes, Nice, etc.—where the luckier wounded officers of the Allies were sent to get well and momentarily to forget and did so to the tune of jazz bands, popping champagne corks and gay ladies' too gay laughter.

Cooper is a captain of engineers in the story. The first time the engineering corps has gotten a break in a war picture. The story accurately shows the heroic, all-important work they did under gruelling physical conditions and gunfire. Incidentally, Gary makes a most convincing captain—tight-lipped, tough but a good guy, an efficient fighting man. Veterans in audiences will believe and respect him.

Suggested ad copy: A Man from Wyoming and a Girl from the Ritz. Meeting, loving, marrying, parting—on the Western front. And when he came back, bullet-shattered, she was in another man's arms! What did he do—this man who had boasted that nothing had ever licked him?

A girl on the Western front—a girl and ten million men—and one man saved her, conquered her pride and her beauty, lost her—all in one savage, gun-torn night. Did they meet again?

He treated her rough and she loved it. He married her—and found her in another's arms.

When a soft-eyed society girl meets a hard-boiled captain where the guns roar on the Western front—who wins?

From the Western frontier to the Western front—battle your way with Gary Cooper through shot and shell, grim danger and wild gayety, to love and happiness.

GENERAL'S PRETTY NIECE INVADES NO MAN'S LAND! Handsome Captain Saves Her, then Reads Her Riot Act! But Love Softens His Wrath.

See "The Virginian" jump into the Biggest Fight of All! Snatch victory and a girl from the enemy fire.

A Man from Wyoming. Clean, handsome, courageous. A born leader of men. Ignorant of women, their charms and their love. A Girl from Society. Pretty, rich, pampered, sophisticated. Somewhere in France they meet. Where war sweeps barriers and conventions down. Where the living present is all that counts and happiness must be seized on the wing. Love strikes these two—blindly, fiercely. While guns roar a wedding march, they marry. Then he plunges back into the inferno of fire and smoke, leaving the wife he hardly knew. In a week he's a name in the casualty list. And she—grieving, bewildered, embittered by this blow of fate—seeks wildly to assuage the wound in her heart on the gay, wartime Riviera. Outwardly the merriest widow in France. But yet not a widow. For he comes back—this Man from Wyoming—back to find her in another man's arms—to—

The Man from Wyoming is Gary Cooper. The Girl is June Collyer, inspired by the greatest role she ever played. The picture, with its amazing and unforgettable story and climax, comes to this theatre next.....

## SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS

Publix Theatres Booking Department

### Vitaphone

3781 THE PEOPLE VERSUS—(6 min.) Here we get a crook drama in which a wily criminal, in the person of Frank Campeau, attempts to place the guilt of a murder on his young partner in a holdup. He reckons, however, without the District Attorney, Pat O'Malley, who gets his confession in a cunning manner. A short dramatic sketch which should be booked with a slapstick comedy of the free and easy type. Nothing unusual and should get fair audience reaction.

4034 HER RELATIVES with Neeley Edwards. (6½ min.) A steal on THE BRIDE'S RELATIONS, but done crudely by comparison. The wife's relations come and take possession of house. This is accompanied with the usual slapstick. When little Jimmie gets the measles and the place is quarantined, all call for situations of the low hokum variety, which should get laughs when presented to an audience. Should go with a tense dramatic subject such as Shadow of the Law. Has elements of belly laughs which will go over.

1002 OFFICE STEPS (9½ min.) A jazz-mad business office where everyone does his stuff to syncopated tunes. Typists sing and dance, and the boss dictates letters in jazz time. The chorines have been corralled from the musical hit "FIFTY MILLION FRENCHMEN" and the cast also includes Harry McNaughton of the Ziegfeld and Winter Garden shows. Some of the numbers rendered are: "Office Steps," "Painting the Clouds With Sunshine," "Singin' in the Bathtub," "Miss Wonderful." A fairly good flash to close the front show.

993 THE CHEER LEADER with Tom Douglas (9 min.) A rather maudlin drama of the college campus, football, etc. A cheer leader loses the use of his limbs, and, in the excitement of a football game, regains the use of them in a rather miraculous way. Unconvincing but yet hokey enough to "get" average audience. The flashback to lively shots of a football game, as the hero watches it thru a window, is interesting. A subject which will get by with a comedy feature. Would use it in the "B" houses generally.

### Unusual Photoplays

SPRING (7½ min.) Another scenic with Ditmar, the famous curator of the New York Zoological Park, talking off-screen. This subject displays the beauty of the season. It not only presents the budding of flowers and the blooming of trees, but also shows animal kingdom coming to life after a long winter season of hibernation. Consider this an interesting subject that will give a touch of variety to the program.

### Pathé

THE LAIR OF CHANG-HOW (9½ min.) This subject presents the oldest civilization in the world, with its joss-houses, temples, rice, coolies, its caves and the historical lair of Chang-How—the dreaded bandit. It is another of the Vagabond Series—a travelogue, which, while interesting, doesn't come up to the standard of the subjects of this Series which preceded it. However, will hold the attention and help to give the program a bit of variety.

TWO FRESH EGGS (20 min.) with Al St. John and Jimmy Aubrey. Presents these two hungry comedians who land in a cabaret as cook and waiter, respectively. They serve as incidental comedy to song and dance as given by a group of chorus girls and a juvenile. The comedy as a whole resorts to low hokum and has sufficient variety to give twenty minutes of real good entertainment. A good subject to be booked with a dramatic feature.

MUSICAL BEAUTY SHOP (19 min.) Here again Pathé presents a comedy with song and dance. All of it takes place in a beauty shop where customers, manicurists, barbers, etc., do their stuff with song and dance to music. With a dramatic feature that contains straight dialogue throughout, this subject will serve as good contrast in a number two spot of the front show. Suggest, however, that the subject be booked in the "B" houses rather than the "A".

## Innovations Welcomed By Local Merchants

A full page merchants' co-operative ad, in the Mobile, Ala., Register, welcomed the inception of the magnoscope screen and the return of a former organizer to the Saenger Theatre. Because of the concerted efforts of Harry Marchand, manager of the theatre, George Watson, publicity director for the Gulf Coast district and Emma D. Poe, secretary to Ricardo Montell, district manager, there was no expense to the theatre. Several stories about the two innovations also appeared in the paper.

## Manager Gets Mailing in Brunswick Reduction Sale

Although dealers handling Brunswick radio-panatropes were recently authorized to allow a credit of \$64 on trade-ins of old radios or phonographs, Manager B. W. Winstanley of the Saenger, New Orleans, tied-in on the reduction in an unusual way. Brunswick dealer in New Orleans is a leading department store. Winstanley had the store send heralds to its mailing list of 15,000, stating that patrons of the Saenger would receive a certificate entitling them to this allowance, during the run of "Mammy." All expenses borne by store.



## A CHANGE OF POLICY!

## LINE GIRLS HELP WITH STUNTS IN CHICAGO

Past few weeks in Chicago have demonstrated ease of building exploitation stunts around the theatre ballet.

Five girls from the Oriental chorus were taken by Milt Levy of the Publix-Balaban & Katz publicity staff to a loop shoe store, to model shoes. Company broke a 3 column 15 inch ad day previous, and a smaller ad two days later, with photo of the girls. Both ads plugged picture, "Safety in Numbers," and stage show.

Following week, Levy put on a "Florodora Style Show" at the Boston Store, Chicago's largest popular priced store, in conjunction with "Florodora Girl." Used entire chorus, and two M. C.'s for entertainment. Store ran ads in three papers, including a full page in the Times, tab. Decorated city's best window, corner of State and Madison, and donated a half hour on Chicago's largest radio station.

### Human Fly Gets Crowd on "Hold Everything"

Manager T. C. Pierce of the Peerless theatre, Kewanee, Illinois, made a timely tie-in with a human fly exhibit for his engagement of "Hold Everything."

Announcements had been made that at a certain hour during one of the rush business days of the week that the human fly would attempt to scale the wall of a local hotel building. Pierce approached the man with the idea of advertising his picture, and for a very nominal sum got him to "fake" a fall at each floor as he mounted. As the human fly did his "slip" at each floor, he would hold out a card bearing the sign "Hold Everything." Then, when he reached the top, he revealed the true meaning of the title, and dropped toy balloons with a few guest admissions to the theatre attached.

### FILMS PARADE

Memorial Day parade staged by Manager J. Stevens of the State, Chicago, was filmed with a camera promoted by Stevens, and shown in the newsreel at the State, to good effect in increased business. Publix and the State Theatre were represented in the parade by the theatre staff, with banners.



When the Granada Theatre of Chicago was confronted with problem of changing to an all-sound policy, the innovation was presented to the public as an improvement. Trailers and ads carried the story that the "Stage Joins The Talking Screen,"

while Lou Kosloff was brought in to provide music through a pit orchestra. Reduced prices and super-features were also part of the inducements offered. C. F. Strodel is district manager and H. J. Potter is manager.

## SEE CHRYSLER DEALERS NOW FOR TIE-UP!

Tie-up made by Art Schmidt of Publix-Kunsky theatres in Detroit with the Chrysler factory and distributor there looks so good to Chrysler officials that the factory is informing dealers everywhere of the plan. They are requested to approach Publix theatres first, and enough time remains before the tie-up becomes operative to complete arrangements in all situations.

Due to the announced radical changes in design of Chrysler cars, there is probably more discussion and interest in the new Chrysler Eights than there has been since the new Fords were brought out. Release date on the new cars is July 18th.

Detroit plan is for two new cars to be displayed on the mezzanine of the Michigan for one week, starting July 11th. These cars are not to be displayed to the public, by dealers or in any other manner, before July 18th, so that the Michigan Theatre will be the only place in Detroit where the new cars may be viewed.

Distributor is to run daily two and three column full page ads starting two days in advance of theatre showing, announcing "First Exclusive Showing, etc.," plugging the stage and screen attraction for the week, and including institutional copy on the theatre.

Ad layouts are made up by the theatre, and picture receives billing over the new cars in each instance; all art is on the theatre.

### Guest Tickets Bought

Chrysler agency will, in addition, distribute special tickets for the theatre to prospects. Tickets will be stamped with current price when presented at the box-office for admission, and the distributor will be billed for actual value of

all tickets turned in; a minimum of \$750 is guaranteed, but a total of \$2,000 is anticipated for the week.

Of 15,000 Chrysler employees in Detroit, not more than 500 will have seen the new models at the time they are on display. Interest of all members of the organization in the new car is recognized, and they will be solicited by the welfare department of the company to attend the show on Monday night, "Chrysler Night."

District distributor will circulate his entire mailing list of over 30,000 with an invitation to see new models at the theatre, plugging the attraction at the same time, and bearing all expense attached. Preferred prospects on the list will receive some of the guest tickets referred to above.

The 28 Chrysler dealers in Detroit will display special window trims furnished by the district distributor, plugging display at theatre and current show.

### Newsreel Shot

Michigan newsreel will include a shot to be made up by distributor from a scenario outlined by the theatre. Shot will run not more than ordinary newsreel clip length, and will be available to theatres throughout the country through their Chrysler dealers, if they enter into a similar tie-up.

Scenario will be one of two outlined here, to be determined later. First possibility is a shot of Esther Ralston, who appears at the Fisher Theatre in Detroit the week of July 11th, at the Chrysler plant or test track, with a new model eight, state or city officials and Chrysler executives. Second possibility is a shot of some national personality driving first car from the "line" at the plant, or making a test run with enough notables to give it news value.

New models are guarded with utmost secrecy, and it will be impossible for the Detroit public to see them until July 18th, except at the Michigan Theatre from July 11th to 17th.

## Four-Way Tie-Up For Mothers' Day Party

Thirty mothers from an Old People's Home in Chicago saw Janet Gaynor and Charles Farrell in "High Society Blues" at the Chicago Theatre on Mothers' Day, in a successful tie-up between Publix-B. & K. and four other organizations.

Chicago Evening American carried news stories and pictures on

the party for three days. American acted as sponsor for the event, agreeing to mention in stories the Morse Candy Co., Motor Coach Co., and the Chicago Theatre with its current show.

Photogram picture of Gaynor and Farrell, with a wire they sent thanking the American, were carried with theatre copy on an 18x20 window card, of which Postal placed fifty in branch offices. Candy company provided 500 window displays, and a box of chocolates for each mother. Coach company provided transportation to and from the theatre.

Sole cost of stunt was expenditure for window cards.

## POSTER ART

The value of posters and lobby displays in selling are daily coming into greater and greater prominence. The creation of the new poster art department under Duke Wellington, and the new poster artist's manual

issued from the Home Office are indications of the extent to which they are considered important. The reproductions below are examples of the work of the Central Illinois District Art Department.





# HOLLANDER, PIONEER FILM ADVERTISER!

## SOLD CHICAGO THEATRES FOR ALL TIME BY MAKING PUBLIC BALABAN & KATZ CONSCIOUS

One day, five years ago, Mr. Sam Katz, sitting in his office atop the Chicago Theatre, was overheard discussing theatrical matters with out-of-town film magnates, who were then, as now, curious to discover the Sam Katz genius for showmanship. In the course of the conversation the visitors mentioned the Balaban & Katz advertising man, William K. Hollander.

"Yes, Bill Hollander," said Mr. Katz, "I'll tell you about him. We couldn't think any more of him here, if his name were 'Balaban' or 'Katz'."

And Bill Hollander has continued in that relationship to the Chicago firm ever since. Indeed, he had grown into that relationship from the time twelve years ago, when he began directing the advertising and public relations of that famous theatrical organization.

It was as a schoolboy, assisting his mother to support a large family, that Bill Hollander entered the advertising business. Securing a job as classified ad taker on the New York Journal, this young New Yorker set out on a career of always intense industry. Soon the New York Telegraph, which in its hey-day needed determined and enterprising advertising solicitors drew him over to its employ and sent him to Chicago to represent it. After this there followed a position in advertising on the Chicago Evening American—and then the move which is historic in Chicago journalism—Bill Hollander started the first moving picture column in Chicago, or in the middle west for that matter.

### Starts First Film Column

He had an idea, while soliciting ads, that the public would be interested in reading news of these strangely interesting new things, moving pictures. Film theatres were wretched, dark holes-in-walls then, and the pictures were crude, jumping, sprawling affairs in the main. From Italy, however, some excellent productions were arriving and Hollander, foreseeing that something was going to develop along screen lines sooner or later, got a friend to take him to Charles Dennis, dignified and scholarly editor of The Daily News.

To Dennis, young Hollander told his story and, somehow, accomplished the unheard of thing—he "sold" the conservative "Daily News" on so radical a thing as a "movie column."

Dennis hired the boy, muttering to himself "I'll probably get fired for this," and took him to the office of Henry Justin Smith, managing editor, asking the newsman to start the new ball rolling.

"What do you know that would be interesting for tomorrow morning?" asked Smith.

"George Kleine is taking actors, cameramen, everything to Milan to make pictures in Italy—he's leaving Chicago," said Hollander.

"Write it" snapped Smith—and a career had begun.

Next day Kleine, suddenly coming across his name in the paper—that was before the days of press agents, went mad with excitement and joy and sent wagons and automobiles down to the Daily News to buy 10,000 copies. Naturally, having boosted the newspaper's circulation 10,000, young Hollander's stock soared.

For six years Hollander was moving picture editor and critic of this newspaper, then the largest in the city. Other newspapers followed, instituting movie critics and soon the practice was universal.

Among the film exchanges which Hollander haunted in those days, hunting news, was the General Feature Company owned and operated by one Barney Balaban, a young man who had left the cold

storage business for the superior profits of the new screen industry. In those days film producers viewed newspapers with suspicion and thought publicity less than useless—that is, film producers as a rule felt this. But around the office of the General Feature Company were young Balabans, brothers of the elder Barney, and these youths even in their teens sensed that it might be well to do differently than other exchanges, and instead of repelling publicity, welcome it. So they hustled and hustled when the news-gathering Hollander came around, and dug up casts and information to fatten his reviews.

### Contacts Balaban Brothers

When in 1917 Balaban & Katz opened their first de luxe theatre the Central Park Hollander entered it as a critic. He marked the new firm as one of a significance far greater than the mere size of the theatre would indicate, and was both surprised and pleased a year later when Sam Katz came to him asking if he would write their advertising campaign for the opening of their second de luxe theatre, the Riviera. The firm was anxious about this opening, for the Riviera was their first venture away from their home neighborhood. They were entering the wealthy, aristocratic North side of Chicago and needed ads that would sell their theatre. Hollander's first job was a complicated one. For, while he had a beautiful theatre to sell, this new Riviera Theatre was, due to booking conditions, a "second-run" house. Its picture supply was limited. It had to charge more money for pictures than did the small shooting gallery houses that were the "first-run" line downtown. It had pictures that were often below its rivals in quality.

### First Institutional Ads

Hollander's first ads—which incidentally were the first moving picture theatre institutional ads in the world—solved these difficulties handsily. He advertised the theatre, sold the Riviera as an institution, a place of beauty, comfort, ease, splendor, relaxation, music—all the qualities that have since become commonplace to every capable moving picture advertiser. In 1919 such advertising was revolutionary, directly counter to everything the amusement world had known. It dared to make programs secondary to institutional attractions. It was a policy born of necessity and daring—and it worked. So well did it work that when the Tivoli Theatre was opened two and a half years later, the same Hollander-ads were run only on a larger scale.

For instance, in opening the mammoth Tivoli—at the time the largest theatre in America—Hollander did not give the name of the picture until the very day of the premiere. The wonders of the theatre, its size, its palatial innovations were all extolled in large space ads, written plainly, sensibly, diametrically opposed to the stereotyped amusements ads which had for generations been tuned to Barnum's "Greatest Show on Earth" type inducement. The lobbies, the paintings on the walls, the carpets on the floor, the architecture, the lights, the stage show, the orchestra, the one-price admissions for all comers, the absence of reserved seats, all these standard features of the then-sensa-

## KNOW YOUR ORGANIZATION!

*These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.*



WILLIAM K. HOLLANDER

Director Advertising and Publicity for Publix-Balaban & Katz  
Chicago-Detroit Division

tional de luxe theatre were so effectively stressed that newspaper readers were attracted in great hordes as Hollander whetted the town for the Tivoli opening.

In that campaign he introduced another feature now common—the "special edition" of a newspaper describing the theatre. The Evening American, alert and live rival of the Daily News leaped at the chance to print this special section. It printed extra thousands of them and sold them with their regular edition. When the Tivoli threw open its doors the streets were packed solid for blocks around, with policemen cursing and stalled trolley cars shaking with motormen's complaints.

### Used Patrons' Comments

Of evenings Hollander stood in the lobbies of the Balaban & Katz theatres listening to what people said about the new houses and their new form of entertainment. He wanted his advertisements to be in tone and tune with the public. He was working out a new form of amusement advertising, one that was as sharp a break with tradition as were the B. & K. theatres themselves. He eavesdropped on patrons, jotting down their comments, catching their expressions and, often as not, embodying them in the ads with which he merchandised the theatres.

It was shortly after the Tivoli opened in the late winter of 1921 that Sam Katz, departing for New York on a trip said: "Bill, we're not satisfied with the business at the Riviera. While I'm gone study that situation and when I get back tell me what you think."

Hollander stood night after night in the Riviera listening to lobby crowds. One early evening he heard an elderly man say as he

left the box-office: "How does it come I get this change?" "Don't you know" said his wife, "it's not 6:30 yet."

"What's that got to do with it?" asked the husband.

"The price changes then" said the woman. "We got in for half price."

From the incident Hollander took a thought whose importance gradually grew in his mind, and when Sam Katz returned Hollander had a suggestion.

"We charge 25c to 6:30 p. m. then 50c," he said "If we advertised that people who come just ahead of this hour can see a complete de luxe show at half price, we'll boost this early business. Now our shows are two hours long which will mean that we get a big spill between 8 and 8:30, just when we need it. I've found, nosing around, that as things stand, we're losing a lot of business from people who come between 8 and 8:30 now and see great crowds waiting in the lobby. They think that there is no time when they can get seats without waiting. Let's advertise 'Come early, come before 6:30 p. m.—save money. This way we'll fill the seats at 25 cents, empty them and fill them again at 50 cents, making each seat earn 75 cents instead of half a dollar. Furthermore the institutional value will be good since it will enable us to take care of several more thousand people at the 8:30 hour. We'll kill off a lot of this 'You-can't-get-in' talk around town."

### Ads Boosted Gross

Managers of the theatres objected, saying that Hollander's plan would not work out, but Mr.

Katz said "It's right! Advertise it. Go ahead."

Hollander thereupon launched an advertising campaign which speedily boosted the gross in every Balaban & Katz theatre and the plan was followed intensively from that day forth.

The incident is illustrative of the Hollander-idea of merchandising, a field in which Bill's contributions have been outstanding.

Following the opening of the Chicago Theatre in the autumn of 1921 Hollander began to assemble an advertising department. Up to then, he had done everything, written the ads, the publicity, visited the newspapers, escorted the critics to the theatres, handled all the thousand and one details.

With the rapid increase in the size of the firm his duties went far beyond advertising. He helped work out the system of hiring and training ushers, assisting in the examination of applicants for other posts as well, janitors, managers, accountants, stenographers, check-room boys, clerks. He sat in with Barney Balaban, Sam Katz and A. J. Balaban on the conferences wherein every phase of the organization was discussed. He previewed pictures, and gave ideas to the stage production department.

Since that day in 1921 when he began to organize a department, his force has grown until today it embraces 20 people with almost as many in Detroit whose Publix Theatres are also under his advertising supervision.

Today his thoughts center mainly on selling according to modern conditions, just as they centered on the subject according to earlier conditions in days gone by. Always Hollander has insisted that a definite reason be discovered for advertising each picture, a specific appeal which each picture has peculiarly its own.

"It's the same principle as that which faces an automobile firm or a department store" he says. "The product cannot be just announced, displayed in mere decoration and dismissed. Its strong points, its new points, its unusual factors must be hunted out and sold hard, sincerely, directly, convincingly in the ads."

### Sold Pictures Differently

This psychology of selling, Hollander had worked out in his own mind while screen critic of the Daily News. He had seen press-agents—those early adventurers who aped Barnum—come into the newspaper offices with wild stories which had no sales value whatsoever. He believed pictures were being badly "sold" to the public, and when it came his turn to advertise and publicize pictures he attacked the problem on a different tack. Never did he refer to himself as a "press agent" or an "exploiter." He regarded himself as a salesman, a merchandiser whose job was not to fill a scrapbook with pretty notices, but to get patrons in past the box-office of the theatre.

Always he has had the vision of the significance of the theatre in relation to the community—a relationship which never existed before the palatial and gigantic screen theatres developed.

"The theatre, particularly now when talking pictures are bringing an added strata of society to its doors, is a staple product" he says over and over, pounding it into the consciousness of his department. "Our theatres are regarded by the people as necessities, not luxuries. They are household words. They supply the wants of everyday people. Our job is to keep the theatre in the consciousness of the people so that whenever they feel the need for relaxation they instinctively turn to us."

This philosophy is his hobby as golf is to other men, and his life-work as law, medicine, art are to other men. Outside of a very affectionate home life with his wife and two children, this life-work is his only major interest, and genius is nothing but taking pains, infinite pains with your work.



# POPULARITY CONTESTS FOR PROFIT!

## ENTIRE NORTHWEST PLUNGES INTO ACTIVITY ON CONTESTS PILOTED BY DON CHAMBERS

Popularity contest being conducted during July in 25 towns of the Northwest Division by Publicity Director Don Chambers, is considered by Division Director E. R. Ruben one of the best box-office contests he has ever seen developed.

Winner in each city will receive a trip from her home town to Alaska, and back. Chambers and Harry Dow, manager of the Uptown Theatre, St. Paul, sold the Northern Pacific Railway the idea of standing the major burden of the trip, which involves expenditure of nearly \$6000.00. Only expense to Publix will be about \$115 per person for expenses other than transportation, but including meals, sight-seeing, Pullman, hotels, and every thing except tips, which are personal and borne by each individual.

Contest will extend from July 1st to 31st, inclusive, and in practically every town is sponsored jointly by the Publix Theatres and the local newspaper. It will receive daily publicity in the newspapers, on screens and in lobbies of theatres, and by word-of-mouth from friends and backers of girls competing. Trip in which winners will participate will last two weeks, and girls will make up a chaperoned party. A Paramount Publix cameraman will take motion pictures of important events of the trip. Material secured will be woven into an interesting motion picture to be shown in all theatres in each town. Publicity representative accompanying the party will see that each girl prepares daily a brief story concerning the day's events, which will be mailed immediately to her home town paper for publication. Northern Pacific will arrange entertainment and sightseeing enroute, and girls will be welcomed to Juneau by the Governor of Alaska and territorial officials.

### Chaperoned Party

Trip starts approximately August 15th. Girls will assemble in Minneapolis on the day of departure, and leave as a party in a special car. A carefully selected chaperon will accompany them.

In addition to general pictures taken during the trip, individual motion pictures will be taken of each girl, featuring her activities. Films to be shown in each town will be tied into the local situation by featuring scenes of the girl representing that town.

Stories written by each girl, with a brief account of what has transpired each day, together with her reactions, will be put into shape by the accompanying publicity representative, and forwarded daily to the local newspapers which they concern.

A manager will accompany the party and will have complete charge of harmonizing activities of the people involved. He will take charge of reservations, entertainment, etc., and act as official representative of Paramount Publix on the trip.

Rules of the contest are as follows:

1. All girls must be in good health, unmarried, and between the ages of seventeen and twenty-five years, inclusive.
2. All girls under 21 years of age must have the consent of their parents to take the trip.
3. All girls must agree, in event of winning, to make personal appearances on the stage of the theatre, to be presented to the public.
4. All girls must furnish photographs of themselves if requested to do so by the theatre managers.
5. All girls must consent, in event of winning, to remain with the party until conclusion

### WHEN YOU TAKE PICTURES MAKE 'EM SMILE!

Whenever you take a picture that has people in it, and you expect the picture to be of value to some angle of show business,—be sure the people in the picture are SMILING! That is, of course, unless the requirements of the photo are otherwise. As a general rule, however, photos for publicity purposes, ads, etc., are enhanced a thousand-fold in eye-catching and reader value, if the faces are happy and smiling.

Publix Opinion calls this to your attention after noticing numerous pictures that are sent in, containing pictures of scowling managers, ushers, and waiters. Show business is the business of making people happy. Anything that gives any other impression is dead wrong.

of the trip, and to abide by instructions of those in charge.

6. Publix and newspaper employees shall not be eligible. Nominations will be conducted by means of ballots printed in the newspaper, appearing for three days, June 25, 26 and 27. Each reader of the newspaper will be entitled to indicate his or her choice of one candidate by printing the name of that candidate on the nominating ballot clipped from the newspaper. All nominating ballots must be filled in and deposited at one of the Publix Theatres not later than Saturday, June 28th. All girls receiving two or more nominations and meeting the above listed qualifications will be eligible to compete. On Monday, June 30, the newspaper will announce the names of all candidates nominated.

### Voting

Voting will be conducted during July, as follows:

Each patron at any local Publix theatre will be given a ballot to be filled in and deposited before leaving the theatre, in a ballot box placed in the theatre.

Each ballot cast, regardless of the admission price of the theatre, will count for 100 votes.

Each person taking out a new subscription to the newspaper, or renewing an old subscription, will receive ballots good for votes, as follows: for a 6 months' subscription, 1000 votes; for a year's, 2000 votes. These ballots received from the newspapers may be credited by the subscriber or the solicitor to the contestant of his or her choice. Ballots when filled in must be deposited in the ballot box at any one of the local Publix theatres, not later than July 31st.

Daily announcements of contest standings will appear in the newspaper, and a daily tabulation will be displayed in theatre lobbies. Starting July 15th, contestants will be limited to the twenty girls having the greatest number of votes. All others will be automatically dropped, except in event of ties. However, in event of such a tie, on each succeeding day after July 15th all girls having a smaller number of votes than is credited to twentieth place will be dropped.

On August 1st, the newspaper will announce that the final tabulations will require several days for a complete check-over, and that winners will be announced

and presented at the leading theatre on the evening of Monday, August 4th.

In case the girl receiving the most votes is unable to make the trip or comply with rules of the contest, the girl with the next highest standing will be considered the winner. In the event of a tie for first place, a winner will be determined by a drawing conducted on the stage of the theatre.

Merchants are donating complete traveling outfits, in each town, and cooperating with window displays and newspaper advertising.

## PHOTO CONTEST PLAN MAY BE NATIONAL

Photographic tie-up arranged by Herbert A. Kaufman, manager of the Regent, Rochester, with officials of the Eastman Kodak Company, has such possibilities that it is being discussed as a circuit-wide proposition.

Plan has photo finishing agencies co-operating with theatres in a photo contest. Eastman officials have suggested a further tie-up, with the Chamber of Commerce, wherever possible, to give the contest a municipal flavor. Alternatives were a "Know Your Rochester" contest, or an amateur photo contest to obtain local pictures for use by the Chamber of Commerce for promotion purposes.

Winning pictures will be incorporated in a trailer for use in the theatre, and released to newspapers as well.

Co-operative advertising includes placing of stuffers by photograph finishers in all envelopes in which finished prints and negatives are delivered to customers. This device will bring the contest to the attention of a large number of persons actively interested in photography, at a time when they are receiving finished pictures and therefore particularly interested. Photo finishers will have this avenue under direct control, since they pack envelopes distributed through their various agencies. Extensive window displays in all agencies, as well, are part of the plan.

In theatres and agencies, leaflets will be distributed describing contest in some detail, suggesting to entrants best types of picture to take, and giving certain rules to follow for success. Major space on these leaflets will go to the theatres, since photo finishers will receive their benefits simply from increased use of their facilities which will result.

Saturday Morning Camera Clubs for children are suggested by Kaufman, as a means of capitalizing fully on increased public interest in photography which has followed recent action of Eastman in giving one-half million cameras to children everywhere.

Theatre, in all instances, will be the repository for photos entered in contests. Contest within a contest is suggested as well, with persons leaving prints receiving numbered tickets, for a guest ticket drawing each week. It is believed that this will attract additional entrants, from among those who fear that lack of photographic skill might disqualify them from winning a major prize, yet would realize that there was a chance to win something.

### MARATHON TIE-UP

Manager Laurence I. Bearg of the Metropolitan, Boston, Mass., took advantage of the tremendous interest in the recent Boston Marathon by exploiting his current attraction, in the parade preceding the race. Bearg, in an official car, appropriately bannered, took pictures of the marathon, which were shown at the theatre in conjunction with a personal appearance of the winner, who was obtained through the efforts of Harry Browning, publicity director of the theatre.

### CITED FOR MERIT!

*Is your own record as good as this? If so, can you get your daily newspapers to similarly give public commendation on your anniversary? Why not try it? It's marvelous institutional publicity. In this case, it came spontaneously, without effort—but if you deserve it, there is no reason why you shouldn't get the editorial writers of your local newspapers to do the same for you. Approach them in person, a week in advance, and show them a re-typed copy of the reproduction below.*

Page Four

### THE NEWTON PROGRESS

Published by  
NEWTON PROGRESS PUBLISHING COMPANY, Incorporated  
At 356 Centre Street, Newton, Mass.  
A. LEO TATFE, Editor and Publisher  
Phone N. N. 5206

Subscription Rate \$2.00 Per Year

Single Copies, Five Cents

Entered as second-class mail matter October 1, 1925, at Boston, Massachusetts, under the Act of March 3, 1879.

### One Year of Age

A year ago this week the Paramount Theatre made its debut in Newton. The old Community Theatre had been completely renovated and the new sound apparatus had been installed for the talking pictures, then more or less of a novelty.

From the start the Paramount won its way into the hearts of Newton residents. Its quiet, refined atmosphere, its earnest desire to present only those pictures that were of the highest grade and the whole-hearted efforts of the management to be a real neighbor, made it more than a mere business proposition.

The Paramount has, in its year in Newton, co-operated in every worthwhile civic project. It has always co-operated with the merchants of Newton in anything they proposed.

Mr. J. N. Snider, the Paramount's capable manager, has become a friend of every father and mother in Newton. For they know they can send their little ones to the theatre and feel confident that they will be entertained in a clean, wholesome way. Since the Paramount first opened there has not been a single complaint against any production presented. This speaks a volume in itself.

The Paramount has passed its first birthday. May it endure through many more birthdays and continue to give to the men and women and children of Newton the same high-grade, clean pleasure that has characterized it during its infancy.

## Box-Office Aid Three Stunts Get In Business Newspaper Space

The value of conventions as a theatrical business asset was brought to the attention of managers in the Utah-Idaho Division at a meeting recently, where it was determined to secure lists of all coming conventions from the Chambers of Commerce of the various towns.

Taking advantage of conventions is now part of the intensive campaigning that goes on in scores of towns. Technique is as follows:

Manager determines hotel at which delegates will be housed. By arrangement with hotel clerk, he circularizes all delegates with dignified invitations, heralds, etc., which contain not only his programs but a cheerful welcome. Where wives of delegates attend, he makes a special effort to inject feminine appeal into all his copy, illustrations, etc.

Wherever possible, manager tries to tie-up with products of special interest to delegates, saving cost of printing, and at the same time getting window displays, special hotel displays, etc.

### MYSTERY ORGAN STUNT

A "ghost" organist in the Fairfax Theatre, Miami, Fla., has caused many questions being asked by patrons as to how organ tunes are emitted, even though the organ seat is vacant. A loud speaker, promoted from local music store, is hidden in organ loft to which is directed organ solos, played on a victrola placed nearby, out of sight of the audience. The using of different records every day, during the 15-minute organ concert, aids in the already created illusion.

Ed A. Crane, manager of the Florida, Daytona Beach, effected three stunts, one in the form of a merchant co-operative ad, that obtained considerable space in the local papers and enhanced theatre good-will in the community.

A front page story broke in the News-Journal describing John D. Rockefeller's visit to the Florida to view a newsreel address he had made for an industrial convention a short time previous. The name of the theatre and current attraction were also mentioned.

A Mother's Day Movie Party, under the sponsorship of the local paper received front page stories and photos several days prior to the occasion.

Using the title of his attraction, "Ladies Love Brutes" as a lead, Crane sold the leading department store the idea of featuring that phrase, with appropriate copy, mentioning picture, theatre and playdate, in a 2-column clothes ad.

### TRICK BEAR GOOD BET

Trick bear in Publix unit "Coney Island" has tremendous exploitation possibilities, according to Larry Bearg, manager of the Metropolitan, Boston. Lillian Roth, Paramount star making personal appearances at the Met the same week, took the bear for a walk down Tremont Street between shows, and photos and stories crashed all papers.

### NEW OHIO THEATRE

Theatre to be built in Stuebenville, Ohio, will be operated by Paramount Publix upon completion.



# FOR PERFECT SOUND REPRODUCTION!

By DR. N. M. LA PORTE, General Director of Scientific Research, Sound and Projection

Here, in concise, comprehensive form, is the essence of perfect sound reproduction! Prepared by Dr. N. M. Laporte, Paramount Publix sound projection authority, *Publix Opinion* presents it as the most important feature on sound and projection it has been privileged to print.

So valuable is the information contained on this page that it should be retained by every manager, assistant manager and projectionist, in all theatres. Copies of this graphic guide to perfect sound reproduction, framed, should hang in every manager's office and every projection booth, for permanent, handy reference!

## DEFECTS OF REPRODUCTION

Locally Remediable

### Loss of Volume

Causes	Remedies
Photo Electric Cell depreciation....	Replace P. E. C.
Exciting lamp blackened.....	Replace exciting lamp
Exciting lamp filament sagging..	Replace exciting lamp
Exciting lamp current low....	Raise voltage at rheostat
Exciting lamp out.....	Examine fuses
Exciting lamp normal	
(weak sound).....	Check B Battery voltage
Exciting lamp normal	
(no sound). Transfer switch not making contact	
Exciting lamp out of focus.....	Refocus lamp
Photo Electric Cell window	
not facing aperture.....	Readjust P. E. C.
Dirty lens.....	Clean with lens paper
Dirty P. E. C.....	Clean with cloth
Dirty aperture.....	Clean with brush
Defective grid leak.....	Replace with new leak
Low current on 239A Tubes..	Raise voltage at rheostat
Low current on 239A tubes (rheostat	
at limit).....	Check batteries and connectors
Tube emission low....	Replace one tube at a time and
if each tube as-replaced does not increase volume, it is thus evident that the tube just replaced is not the defective one, therefore return the original tube to its socket and try the next one.	
The push pull amplifying tubes in the 42A and 43A panels should be replaced in pairs—not singly.	
Rectifiers may be checked by removing one of a pair at a time and noting that each furnishes the same amount of current alone.	
Poor contact in fader.....	Clean fader
Loss of energy by current leakage through dirt in 49A amplifier....	Clean amplifier with pure carbon tetrachloride
Needle in reproducer	
too small.....	Replace with proper needle
Weak field current	
to receivers.....	Check voltage or current in receiver circuit
Reduced volume in one area of theatre indicates one receiver is not working... Replace receiver	

### Tinny, Raspy Sound

Tinny, raspy sound in reproduction indicates a defective diaphragm in a receiver..... Replace receiver

### Singing Noise

Singing noise indicates a microphonic tube.... Test by tapping tube with fingernail and replace one that reproduces the sound noted.

### Motorboating

Popping noise resembling motor boat exhaust indicates film running too far to the left permitting scanning beam to pass through sprocket holes..... Adjust film guide roller to the right and lock.

### Cracking Noise

Vacuum tube loose  
in socket..... Clean contacts and replace tube  
Emulsion or dirt in sound aperture.. Clean with brush  
Loose dirt on lens tube end.... Clean with lens paper  
Dirt on sound track..... Clean film  
Needle loose in reproducer.... Tighten clamping screw  
Loose connection at some terminal.. Locate and tighten  
Soldered joint broken loose..... Resolder  
Dirty fader contacts.... Clean fader with tetrachloride  
Speech coil torn loose in receiver.... Replace receiver

### Flutter

Lower magazine take up dry, dirty, worn or adjusted too tightly..... Clean, oil and adjust  
Film tension pad out of adjustment..... Adjust knurled nut at end of 1A sound unit

### Hum

Machines, amplifiers, or conduits not effectively grounded..... Make certain that ground is connected to pipes that actually communicate to earth.

Negative side of amplifying circuit not effectively grounded..... Same as above  
Speech circuit running too close to A. C. line..... Refer to Sound Service Dept.

### Needle Jumps Groove

Defective needle.... Change needle and see that arm swings freely.

### Sound On and Off

Short needle allows reproducer body to touch record..... Change needle

### Ripping Sound

Dirt on surface of record..... Clean record  
Cut groove on sound track..... Replace record

### Off Pitch

Off Pitch is due to speed other than 90 feet per minute, and is usually due to vacuum tube failure.... Replace tubes in control box and check speed

Dirty commutator or collector rings in motor..... Clean contacts and examine brushes

## REHEARSALS

During a rehearsal particular attention should be directed to the following points:

### Out of Synchronism

Out of Synchronism is the defect first spotted by the audience. If sound on film, this indicates wrong length of lower loop—adjust loop.

If on disc, wrong number of frames turned down before locating needle at "Start" on record. Stop and start over with proper setting.

Note: Shortening a disc recorded film in splicing a break will throw the balance of the film out of synchronism. Watch this on a film that starts right and then changes synchronism, after noting that the needle has not jumped.

### Volume

Check up the volume. While an effort is made to record at proper relative volume level, various laboratory factors, such as printing, developing, discoloration, age, etc., tend to change the reproducing volume level, and it therefore becomes necessary for each theatre to determine its own reproducing level and fader setting. Keep speech at an intelligible level and no higher.

Watch the illusion. Endeavor to have the sound simulate the original action. Close-ups, on account of increased size, should be reproduced somewhat louder. Bands and orchestras should be loud enough to sound the same as if they were present in person. Solos should have the relative volume of their instruments. Voices should have natural, relative levels. News reels should be checked in particular on account of the varied subject matter.

### Fader Settings

Make up your cue sheet as you watch the picture progress, noting each fader change necessary, identifying the sequence by short quotation of sound, not by guessing footage.

Your observation point should be about two-thirds back in house, near center.

Your fader setting for an empty house will be approximately two points lower than for a full house. Watch change-overs for timing and sound continuity. Check ground noise and equalization of volume of both machines. Also, see PUBLIX OPINION, April 8, 1930.

## SOUND PRECEPTS

Is the sound checker a good judge of correct volume:

See PUBLIX OPINION:

Jan. 24, Mar. 21, Mar. 28, 1930.

In cases of distortion, again check volume, and consider the nature of the recording: dialect and accents are often misleading.

Don't attempt to judge volume in a one minute observation; there may be a soft or loud sequence just then being reproduced. Also, don't judge the quality to be standard on any single recording; get a report on the whole program; some record-

ings are poorer than others and prints and records depreciate with use.

Is the apparatus in good condition? Is the apparatus clean, particularly the 1A sound head? 49-A amplifier and fader?

Are tubes replaced as often as necessary? Are batteries up to standard set for that particular installation?

Are exciter lamps in proper shape: straight filaments and clear glass?

Are all horn units reproducing with the same volume and clarity?

Do not under any circumstances tolerate any speed deviation from 90 ft. per minute when running sound pictures.

Do not permit use of any foreign equipment or attachments to your sound system unless approved by the New York office.

The reproducing quality of sound tracks and records cannot be determined by visual inspection. Test by running on a system known to be in proper condition.

If distribution is bad, listen in the center and both sides of the house, both main floor and balcony.

Determine whether or not the fader is being run high to compensate for a defect of distribution, indicated by excessive volume directly in front of house diminishing to either side.

If a case of echo or reverberation, check up the volume: Is it unnecessarily high?

## COMPLAINTS

In making a complaint relative to the reproduction of sound in a theatre, do not use general terms such as "Poor," "Fair," "Indifferent," etc.

Make a specific statement describing the defect complained of, as "Speech cannot be understood in rear of balcony" which describes both the defect and location and immediately conveys to us the knowledge of a reverberant back wall, while a report of "Speech cannot be understood in front of balcony" would indicate a reflective ceiling. State the nature of the defect complained of and the location of the observation.

Complaints should be separated into two distinct classes: (a) those concerned with the quality of reproduction as delivered at the mouth of the horns; and (b) those concerning the quality of sound as received by the audience.

The reproduction may be perfect at the horns but ruined by echoes, reverberations, street and lobby noises, excessive volumes, ventilating system noises, etc.

Try to describe the nature of the defect and, if possible, its location and cause. Technical terms are unnecessary. Use plain English.

## SOUND SERVICE PROCEDURE

When sound in a theatre is not satisfactory to the manager, he will make out a "Sound Service Request" on the form provided for this purpose, which is a requisition for a sound engineer. Copy No. 1 is sent to the Home Office in New York; copy No. 2 to the District Maintenance Supervisor of his district at the warehouse; copy No. 3 to his District Manager and copy No. 4 filed.

On receipt of copy No. 2 at the warehouse, an engineer will be assigned to handle this request and will, on completion of his visit, make out a "Theatre Inspection Report" comprising four copies, one of which will be mailed at once to each recipient of the original Service Request.

If the request is telephoned or otherwise sent in, it must be confirmed by a form request.

No service will be rendered except on written request on the approved form. See that request is mailed as soon as made out.

Emergency conditions should always be handled as such, but the proper forms should be made out and sent in marked, "Confirming."

The District Manager should assure himself that this procedure has been carried out before sending in a complaint himself.



YOU HAVE THE  
MERCHANDISE  
SELL IT!

# Publix Opinion

The Official Voice of Publix

YOU HAVE THE  
MERCHANDISE  
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of July 4th, 1930

No. 43

Every time average manpower efficiency is raised one or two percent, a definite contribution to the net results of the company has been made. It is better average results for which we are striving.

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

## Publix Opinion

Published by and for the Press Representatives and Managers of

**PUBLIX THEATRES CORPORATION**

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

## THE COMPANY BIBLE

The man who "wrote the book" on show business doesn't live—and never did. Nor will he ever live.

Yet there is a book on show business—Publix show business—that was written by some fifteen hundred experienced showmen—the best ones that the leaders of Publix could select and train.

That book is the bound volume of Publix Opinion.

Your Editor gladly tells you that his part in its preparation was a minor one. Its major usefulness is contained in the facsimile examples of ideas, the interviews, the policy explanations, and the thoughts that came from thousands of the "ace" showmen of the world. Mainly the ideas came from Paramount and Publix showmen, but if anything of value appeared on the outside that could be adapted to the uses of Publix showmanship, it was incorporated.

In this issue you're offered a chance to get free binders and a special index for your current loose issues that followed the first bound volume. Later on, a Second Annual Bound Volume will be sent out.

It is not in the spirit of conceit or ego that we tell you to guard these books jealously—and see that they're available for daily study by your staff. Mr. Katz and every division director will tell you the same. Those books contain not merely the opinions of Your Editor. They contain the opinions and the experiences that have been proved successful by You and You and You and You, and a few thousand other Yous—and just one Me.

That's why everybody calls these bound volumes "the company bible." It's the successful record of the best showmanship that's in ALL of us.

## TALKIES AND MORALS

With the advent of sound Mr. Dembow predicted that local censorship would once again rear its ugly head. That prediction has come true. At the meetings of the theatre owners a few months ago, the question of the talkies and morals was accorded considerable time and thought.

Technical considerations today, make censorship a greater danger than ever before. And less than ever before do the motion pictures need the guiding hand of bigoted reformers, incapable censors, and irresponsible meddlers. The greatest minds in the world are employed in the production of pictures. The benefits of their knowledge, intellectual background, and ability can make the movies the greatest force for good in the history of civilization. There must be no tampering with their work.

Managers and press representatives must work with the organs of public opinion to spread this message the moment talk of censorship arises. Kill the seed and the bud will never develop.

## WINNING GOOD-WILL

The popular-priced theatre is a powerful ally to the merchants combating mail order competition. Do the merchants in your towns know this? It is important that they do because the retail stores can be an aid to the theatre. Only in a thorough understanding of this mutual aid can there be mutual cooperation in business undertakings.

The theatre brings patrons to the stores. The stores can help the theatres in advertising tie-ups, window and lobby displays, support from local governments and the press, community good will. No matter how much of this you are getting now, you will get more and get it more graciously if you let your chamber of commerce know how much you are doing for them.

## Assignments

C. J. Coudy has been appointed manager of the Paramount, Idaho Falls, and A. C. Baughman as manager of the Granada, Boise, Idaho.

M. N. Hillyer, formerly manager of the Cameo, Youngstown, Ohio, was transferred to the State, Youngstown, as assistant manager, with the close of the Cameo for the summer.

Kenneth Cooley, manager of Shea's Kensington, Buffalo, has been transferred to Shea's Riviera, North Tonawanda, N. Y., which opened on June 12th. Edward Miller, formerly assistant manager of Shea's Century, Buffalo, has been promoted to the manager-ship of the Kensington, succeeding Cooley.

In the Great States Division, the following theatres have closed for the summer: Orpheum and Crystal, Joliet; Bijou, Decatur; Castle, Bloomington; Lyric, Streator; Washington, Chicago Heights; and Apollo, Peoria.

T. M. Hervey, formerly manager of the Wigwam, El Paso, has been transferred to the re-opened American Airdome. W. H. Hemphill, last at the Vivian, Daytona Beach, now closed for the summer, replaces Hervey at the Wigwam.

Percy Long, formerly manager of the Grand, St. Cloud, Minn., has been transferred to the Lyric, Watertown, S. D. J. C. Ewing remains at the Colonial, Watertown. Joe Elias, formerly assistant manager of the Sherman, St. Cloud, has been promoted to the manager-ship of the Grand, succeeding Long.

J. T. Stroud, formerly assigned to St. Paul theatres, has assumed the management of the Capitol and Orpheum Theatres, Aberdeen, S. D. He replaces Howard Walker and Marion Walker, who are no longer connected with the organization.

Richard Foy has replaced J. J. Spielberger, resigned, as manager of the Louisiana, Baton Rouge.

Albyn England has succeeded Earl Haney as manager of the Ritz, Richmond, Ind.

## NEW YORK PROGRAM PLOTS

Week Beginning July 4th

New York Paramount

1. "Fourth of July"—Overture—Oscar Baum (5)
2. Paramount News, Sound Trailer on "Man From Wyoming," and Style Film (11)
3. Organ Concert—Mrs. Crawford (7)
4. Publix Unit—Vallee (35)
5. "Love Among the Millionaires"—Paramount (75)
6. Trailers (2)

135 minutes

Brooklyn Paramount

1. "Fourth of July"—Overture—Rubinoff (6)
2. Paramount News and Sound Trailer on "Man From Wyoming" (10)
3. Organ Concert—Earl Abel (5)
4. Publix Unit—Vallee (42)
5. "Love Among the Millionaires"—Paramount (75)
6. Trailers (2)

140 minutes

Rialto

"With Byrd at the South Pole"—Third Week

Rivoli

"Holiday"—First Week

## FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

### LENGTH OF FEATURES

Record No.	Subject	Character	Make	Foot-age	Runn'g Time
	Man From Wyoming—8 reels (AT)		Paramount	6000	67 min.
	The Sea Bat—8 reels (AT)		M-G-M	6100	68 min.
	The Unholy Three—8 reels (AT)		M-G-M	6425	71 min.
	Common Clay—9 reels (AT)		Fox	7900	88 min.
	All Quiet on the Western Front (Shorter Version)—14 reels (AT)		Universal	11940	133 min.
	Temptation—7 reels (AT)		Columbia	5975	66 min.
	The Lone Rider—6 reels (AT)		Columbia	5150	57 min.
	Hot Curves—9 reels (AT)		Tiffany	6455	72 min.
(AT)	All Talking				

### LENGTH OF TALKING SHORTS

PARAMOUNT					
	News No. 94			835	9 min.
	News No. 95			910	10 min.
	Love Among the Millionaires (Trailer)			270	3 min.
WARNER BROS.					
3781	The People Versus			530	6 min.
4034	Her Relations			597	7 min.
1002	Office Steps			870	10 min.
993	Cheer Leader			810	9 min.
M-G-M					
	The Sea Bat (Trailer)			250	3 min.
PATHE					
	Live and Learn			1840	21 min.
	The Beauties			1800	20 min.
	Musical Beauty Shop			1680	19 min.
	Review No. 7			935	10 min.
	The Boss's Orders			1880	20 min.
	Barber's College			1785	20 min.
	Two Fresh Eggs			1830	20 min.
	Doing Phil A Favor			1370	15 min.
COLUMBIA					
	Sharkey-Schmeling Fight (Part Talking and Silent)			1722	19 min.
RKO					
	Golf Specialist			2074	23 min.
	Men Without Skirts			1834	20 min.
	Anywhere By Air		Visugraph	770	9 min.
Length of Synchronous Shorts					
PATHE					
	Lair of Chang How (Vagabond Series)			945	11 min.
	Iron Mask (Aesop's Table)			655	7 min.
	Ship Ahoy (Aesop's Table)			566	6 min.
	Sky Skipper (Aesop's Table)			575	6 min.
MISCELLANEOUS					
	Spring (Unusual Photoplays)			685	8 min.
	In The Bag (Standard Film Cartoon)			585	7 min.
Length of Non-Synchronous Shorts					
PARAMOUNT					
	News No. 95			800	9 min.

## TONGUE TWISTER CONTEST

"Jolson's joyful jubilee justifies Johnnie's jubilant jumping" was one of the many sentences submitted by Detroit Times readers in

conjunction with a tongue twisting contest sponsored by that paper and the State Theatre to exploit Al Jolson in "Mammy." Contest started three days prior to opening of picture and was good for stories and cuts until attraction was shown.

## INDEX

	Page	Col.		Page	Col.
GENERAL NEWS			Byrd Film Mania Spreads	3	3
Sales Effort Near 100%	1	5	Put Woman Lure in Byrd Film	3	1
Economy Hunt Ordered	1	2	Extends Trade Area	6	5
2nd Volume of Publix Opinion Ready	2	4	Child Pictures Subject for Story	7	3
Ocha Calls Byrd Film Marvel	1	4	Popularity Contests for July	10	1
New Form	1	5	Photo Contest Plan	10	3
"7-5-11" Starts Profit Push	1	1	Box-Office Aid in Conventions	10	4
Crabill Named for N. Y.	3	3	3 Stunts Get News Space	10	5
Summer Music For Air	3	5			
Southeast Scores With Product Announcement	4	5	Specific		
Operation of Goldstein Circuit Assumed	5	5	Mystery Car	2	5
Preview Gets Byrd Editorial	6	3	Line Girls Vote	5	2
Radio Salute For Byrd	7	3	Putting On Ritz	5	2
DISTRICT MANAGERS' NEWS			Weekly Breaks	5	5
Pointers to Community Knowledge	4	1	Uses Co-op Idea	6	1
Audience Study Essential for Program Construction	4	4	Novel Lobby	6	3
Kelly Covers New Dept. Functions	5	1	Will Rogers At Met	7	4
Candy Machines Total 500	5	1	Innovations Welcomed	7	5
Get Local Radio Plug	5	2	Manager Gets Mailing	7	5
2nd Quarter Drive Results in Economy	5	2	See Chrysler Dealers for Tie-Up	8	1
Service Basis of Overhead	5	3	Mother's Day Party	8	3
Commitment Abused Word	5	3	Line Girls Help in Chicago	8	5
Knocks Wood	5	4	Human Fly Sells Crowd	8	5
Insurance Expert Tells How to Avoid Risk	5	4	Films Parade	8	3
Expense Important in Law Suits	5	5	Children Like Egg Hunt	10	4
MERCHANDISING			Mystery Organ Stunt	10	5
General			Trick Bear Good Bet	10	5
Better Average Results	1	2	FEATURES		
Good Taste in Live Lobbies	1	4	Managers' Self Quiz	6	1
Rubens' Division in "7-5-11"	2	1	Anniversary Ahead	6	4
Activity	2	1	Meet The Boys	6	2
Campaigns Must Conform	2	4	Selling "Good Intentions"	7	1
Showmen Exploit Town's Resources	3	1	Short Reviews By Notarius	7	1
Great States Gets Byrd Manual	3	5	Selling "Man From Wyoming"	7	4
			Biography of Hollander	9	1
			Sound Information	11	1
			Editorials	12	1
			Assignments	12	3
			N. Y. Program Plots	12	4
			Length of Features	12	4